

JANUARY, 1979

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Wire

Syl Sylvain

Australian New Wave

Throbbing Gristle

NICK LOWE

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An Outrageous Interview*

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Ooh Baby Baby
La La Means I Love You
I Saw The Light
It Wouldn't Have Made
Any Difference
Eastern Intrigue
Initiation
Couldn't I Just Tell You
Hello It's Me



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Produced by Todd Rundgren.

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BOMP!

ISSUE #20

"The magazine for Rock & Roll fans..."

JANUARY, 1979



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Art Trouble.

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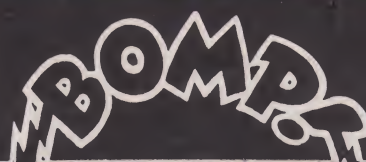
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45s: \$2.00 EPs: \$2.50

* = Picture sleeve

New Bondage - Shocked & Defeated* [Swedish]EP
 Dave Goodman & Friends - Justifiable Homicide*
 [ex-PISTOLS; colored vinyl]
 Curse - Killer Bees* [girl punks] \$2.25
 Cads - EP* [fine Toronto band] \$2.75
 Dishes - EP: Hot Property* [great] \$2.75
 Physicals - All Sexed Up*
 Gyro - Central Detention Centre
 Nipple Erectors - Private Eye*
 Softies - Suicide Pilot*
 Chelsea - Urban Kids*
 Smirks - ok uk.
 Users - Kicks in Style*
 Ivor Biggun - Winker's Song*
 Lene Lovich - Think We're Alone Now*
 Stiff Little Fingers - Alternative Ulster*
 Bears - On Me*
 Ed Banger - Kinnel Tommy*

Essential Logic - World Friction*[ex-X Ray Spex]
 Motors - Picturama
STIFF RECORDS - Belgian releases on colored vinyl, different pic covers, etc. We have most or all—6 LPs, 17 singles. Ask for details, prices.

OVERSTOCK 76/77/78 UK NEW WAVE

\$1.50 each [except as noted]

Carpettes - EP \$2.50
 Chelsea - Right to Work*
 Creation - Painter Man*
 Downliners Sect - Showbiz*
 Drones - EP: Lookalikes*
 Drones - Bone Idol*
 Electric Chairs - EP: Last Time, etc*
 Patrick Fitzgerald - EP: Safety Pin in Heart \$2.50
 Headache - Can't Stand Still*
 Mickey Jupp - Nature's Radio
 Lew Lewis - Out for a Lark
 Lockjaw - Young Ones*
 London - EP: Friday on My Mind
 Metal Urbain - Paris Maquis*
 Pork Dukes - Bend & Flush*
 Puncture - EP: Mucky Pup* [sounds like Devo]
 PVC2 - Put You in Picture [w/ Midge Ure]*
 Saints - Stranded*
 Slaughter & Dogs - Cranked Up Really High*
 Soft Boys - EP*
 Some Chicken - Blood on the Wall*
 Speedometers - Disgrace*
 Dwight Twilley - Trying to Find My Baby
 Valves - Adolfs Only*
 Venus & Razorblades - I Wanna Be Where the Boys Are

Young Bucks - Get Your Feet Back on Ground*

ALBUMS

Adverts - Crossing Red Sea \$7.25
 Battered Wives [color vinyl] \$5.15
 Bay City Rollers - Once Upon a Star [NR in US] \$6
 Bay City Rollers - Wouldn't You Like It \$5.85
 Blondie - Parallel Lines [Dutch, white vinyl] \$10
 Gary Boyle - The Dancer [color vinyl] \$5.15
 Boys - first LP \$5.85
 Devo - [Canadian, marble vinyl] \$7.25
 801 - 801 Live [ENO, etc] \$7.75
 ELO - Showdown [early stuff, Dutch, purple] \$7
 Peter Frampton - Comes Alive [double, Dutch, pink vinyl, Nice package] \$15.50
 Iggy & Stooges - Raw Power \$5.85
 Madcats [good heavy metal, Gold vinyl] \$6
 Alan Parsons - Tales... [Canadian, color vinyl] \$7
 Scorpions - Lonesome Crow [Canada, color] \$5.15
 Yardbirds - Shapes of Things [Canadian, 2 diff. colors vinyl, double set, great] \$8
 V.A. - Big Hot Rod Hits [German, double, Lots of Capitol surf stuff, B. Boys, R. Christian] \$11.95
 V.A. - Geef Vor New Wave [Dutch, good selection of bands incl. Rubinoos, Moped, Adverts, Pistols, Twilley, X-Ray Spex, more] \$8.75
 V.A. - Streets [various independent UK punk productions ca 76/77] \$7.75

Bob Segarini - Gotta Have Pop [Canadian. Great LP, color vinyl, his newest & best] \$5.15
 Sex Pistols - Bollocks [French] \$5.95
 V.A. - Live at the Vortex \$6.45
 Count Bishops - Live [10"] \$4.95
 Wreckless Eric - first LP [10", brown vinyl] \$3.95

AMERICAN

45s: \$1.75 EPs: \$2.25

Romantics - Tell it to Carrie*
 The Last - LA Explosion*
 Nikki Corvette - Back Seat Love*
 The Wat - I Leapt Up*
 Bump Cars - EP: Born to Screw + 4*
 Spys - EP: Plastered in Paris + 3*
 News - Kids are Dancing*
 Hitmakers - It's Only Sad*
 Hitmakers - EP: I'll Be Your Mirror + 3*
 Gizmos - EP: World Tour*
 Page Croft - Naughty Bits*
 MC5 - I Can Only Give You Everything* \$2.50
 Reruns - Since You Gotta Cheat*
 Gary Charlson - Real Life Saver*
 Spoilers - EP: Boys Night Out + 3*
 F-Word - Shut Down [lim.ed., red vinyl]

Bizarros - ep; Lady Dubonette
 Bonjour Aviators - Fury in Your Eyes
 Boys - She's All Mine
 boys - You Make Me Shake*
 Dils - I Hate the Rich
 Human Switchboard - EP*
 Nerves - EP [incl. original version of "Hanging on the Telephone"]*
 Romantics - Little White Lies*

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 Seeds - Web of Sound [sealed] \$6.95
 Seeds - Raw & Alive [sealed] \$6.95
 Seeds - Falling off the Edge [sealed] \$6.95

BOMPLABEL

Poppees - Jealousy*
 Willie Alexander - Kerouac/Mass Ave*
 Shoes - Tomorrow Night*
 Boyfriends - You're the One*
 Last - She Dont Know Why I'm Here*
 DMZ - EP: You're Gonna Miss Me, etc.*
 Earle Mankey - Mau Mau*
 Jook - EP: La La Girls, etc.*
 Snatch - IRT/Stamley

BOOKS & MAGAZINES

Illustrated Discography of Surf Music, by John Blair [see review p.31] \$4
 Biff Bang Pow #2 [Quick, Bobby Fuller, Rich Kids, Shaun Cassidy...] .65
 Slash #14 .50
 Sniffin' Glue #12 [no ATV record] .70
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So here we are again, another issue of America's magazine of teenage music, rock & roll mania, pop theory, future history, and fandom. Not quite as fancy as last issue, you'll note, but we thought you'd rather have it in more modest form for awhile than not at all, and all that extra color costs a lot more than we can afford right now. Like a lot of people who have become deeply involved in the struggle for new music over the last couple of years, **BOMP** has been feeling the crunch of late....

This issue's editorial has not been an easy one to write. I've done two already, set in type and everything, before deciding they weren't right and starting this one. The problem has been putting my finger on exactly what it is that I, and everyone else involved heavily in the New Wave scene these days, is feeling about the cultural climate coming out of the summer of '78 and heading into a winter that may be as symbolic as it is literal. A spirit of disenchantment is certainly in the air, and for a lot of valid reasons. I was going to go into some of this, but better yet, those who care should pick up the latest issue of *New York Rocker* with its extensive analysis of the New Wave recession, including some of my thoughts on the economic factors.

The fact is, it has happened. What started as a year of unbridled optimism is ending in confusion and doubt for a lot of people. Even as recently as the last issue of **BOMP**, I was speaking of a permanent, expanding New Wave scene as an accomplished fact. The change must seem abrupt to readers who have not kept their gaze riveted on the front battle lines the last few months, but it did happen rather suddenly (though the signs were there to see, if we wanted to see them—which of course we didn't!). What actually happened, I guess, was that the momentum pushing everyone along just sort of collapsed as more and more people realized they weren't getting anywhere. It got harder and harder to believe that this scene would explode when people finally got exposed to it, after the mass audience had every opportunity for exposure and still remained apathetic.

Alan Betrock, in *NYR*, has a very depressing editorial in which he talks about the decline of culture (meaning chiefly rock & roll/pop culture) and the public's unwillingness to do anything about it, even when given the means. He's right in a way; as the entertainment industry which projects our mass culture becomes truly sophisticated in its method of achieving high profits at low risk (a sophistication which has only begun in the last few years and still, frighteningly enough, has a long way to go), we've seen the disappearance of individuality in all the arts, and a nation of people content to become cultural modules with Farrah hairdos, Travolta suits, and hypnotized by discos, McDonalds-like "self-awareness" cults and slick voyeuristic films, books, magazines, etc., disguised as "sexual freedom" propaganda to believe the world is one big carefree party where all you have to do to be in with the in-crowd is buy all the most heavily advertised products... It's a nightmare right out of all those "Mad. Ave. run amok" books sci-fi writers like Frederick Pohl and C.M. Kornbluth were writing in the '50s, or Philip K. Dick at his most paranoid. But all the other dangerous visions of 20 years ago seem to be coming true all of a sudden; we think nothing of cloned babies, cities in space, picture phones, video discs, home computer systems, bionics, etc., why should we be surprised at the arrival of the kind of synthetic, mass-produced, soulless culture that science fiction writers have, almost without exception, always seen ahead for us?

It's not hard to fall into a kind of gloom thinking about the inexorable "progress" of our civilization and all the wonderful, unique forms of human expression that have vanished, never to return. But then again, the ancient Greeks were saying the same thing, as has every generation since. No doubt our kids will look around one day at the world they've made and long for the simple times when robots couldn't run for public office or join major league football

teams, and you could have sex without wondering whether your partner came out of a womb or a laboratory...

I don't think people or their nature have changed that much in the last 10,000 years, or that in the last 10 years they've become so stupid they'll let their lives be dictated without a whimper. People have *always* been stupid; what changes sometimes is the ability of the smarter ones to con them for their own purposes. Given an understanding of mass psychology, you can always manipulate the public with a good hustle. Maybe the golden ages of culture occur when some form of individuality breaks through that's so strong it kindles the spirit in everyone—until the manipulators learn to harness and synthesize it, at which point it dries up until some new breakthrough comes along.

Rock & roll is (I'm reluctant to say "was") the most potent expression of individual, humanistic art to emerge in modern times, and it took some 20 years for the controllers to master it. Their first attempts in 1959 were briefly successful, until the **Beatles** and their generation asserted themselves. The prospect today is certainly more foreboding, but at least we ought to be able to isolate the enemy and recognize his tactics. That's why I found the other comments in *NYR* more encouraging than Alan's remarks. The suggestion of rock & roll as a permanent, self-supporting and self-protective microcosm within the overall rock industry has the ring of reality to it; the industry is too powerful, the public too gullible, for rock & roll to take over completely the way it did in the late '60s. That was, as Lenny Kaye says, probably a fluke. It isn't that the public was any hipper or smarter when good music dominated our culture—they were just being exposed to the media manipulation of people who were more in tune with our standards of good taste than those pulling the strings today. From Brian Epstein to Robert Stigwood, Gloria Stavers to Jann Wenner, Phil Spector to Richard Perry, Andrew Loog Oldham to Dee Anthony: That's the real story of the last 10 years. The public is not to blame: they have no choice but to buy what they are told is the correct product.

I feel like **Elvis Costello** in "Radio Radio" where he says "I want to bite the hand that feeds me". The radio has helped make him a star, but he's still embarrassed and disgusted to be a part of such a corrupt industry, one that's out to destroy everything he values. It's the same with the record industry. If anything is responsible for the failure of New Wave to get anywhere, it's the industry's basic attitude about musical values and profits. Sure, they gave it a year to prove itself—against impossible odds—and then withdrew their support when they didn't see sales in the half-million range overnight. If the only music allowed to survive is that which returns the highest profits for the industry, the future will be very grim.

It comes down to the need for us to strengthen the underground culture on which rock & roll depends, to act as watchdogs and offer alternatives to the industry. In a sense we must become protectors of an endangered life form. Rock & roll still has the power to break through the crap and ignite our culture again, but its attempt to do so through New Wave failed. Maybe somewhere down the line, in some other form, it will succeed. But the only chance for that is if people like us maintain the standards we know it's possible to apply, to use whatever influence we have with the industry and the public to keep the best music of the past in print and in the hands of as many people as possible, and to prove that industry and culture can both thrive on a common diet of music and art with some substance to it. We know it can work on a limited scale; they believe it can't work on a mass scale. If we believe differently, our only course is to expand those limits until they can see it.

The sophisticated music industry that has become the nemesis of new music will not go away just because we'd like it to. "Radio Radio" won't make **Bill Drake** retire in shame. But by being on the radio, **Elvis Costello** may acquire the power to get some of the changes he wants, and by being aware of the industry's dangers and its weak points, maybe the survivors of New Wave will someday be able to give us more of what we want as well.

I'd like to second all of the 8 recommendations made in *New York Rocker*. We desperately need sound programs, realistic goals, to replace the utopian rhetoric. Some of these goals, such as requiring the record industry to keep back catalog in print at budget prices, lowering list prices on new releases, and setting a limit on their own freebie allowance, are totally unrealistic and directly opposed to current trends. But it doesn't hurt to state them anyway, because their intent is valid. These measures *would* improve things, if the industry would go to the trouble and expense. A public boycott of overhyped garbage would be a good idea, not to mention industry's attempts to pervert and milk our natural fannish enthusiasm by means of colored vinyl and other over-exploited gimmicks. But who among us would refuse to own the **Blondie** picture disc or anything else on principle alone? Not enough to make a difference.

The most realistic proposal I've seen is for the establishment of a rock & roll

archive that would make our history and the fruits of our culture accessible to anybody. **Jerry Wexler** made the excellent observation that in other forms of art—literature, painting, sculpture, whatever—each generation goes back to the beginning and studies all that has gone before prior to defining its own contemporary style. In pop music this is impossible because the sources (records, magazines, etc.) are in the hands of a few private collectors and the industry has no interest in making back catalog available on more than a haphazard basis.

What I'm wondering is why the back-patting industry, including **Wexler** and other so-called "renaissance men" like **Clive Davis**, don't take some of the millions of dollars they contribute annually to non-music related charities or jive foundations and set up some kind of society for the preservation of pop culture? Someone in **Wexler's** position could easily propose and probably succeed in organizing such a thing. All the companies, everyone with a share of history to take pride in, would surely contribute, especially since it would be tax-deductable. Such a foundation could even be self-supporting by means of releasing a series of records, books, etc., with licensing rights donated by the membership companies.

This foundation could be controlled by a panel of the most enlightened industry veterans—people like **Wexler**, **John Hammond**, **Seymour Stein**, **Andrew Lauder**, tied in with an advisory committee made up of representatives from fandom, leading collectors, organizations like the Bowling Green University Popular Culture Dept. and **Johnny Otis's** small independent rock & roll archive, who would have power in determining what projects the foundation would engage in. In order for it not to turn into another sham like the Grammy Awards, its goals and purposes could be set out in a charter that would have to be signed by the entire governing body, and an initial funding budget guaranteed by sponsoring companies that would allow for the assembling of the revenue-generating projects mentioned above.

The primary goal would be the collection, on tape and microfilm, of a definitive library of music, film, video, and printed history of pop music, starting with today and working backwards into the early years of the century, eventually linking up with other organizations dedicated to preserving the history of jazz, folk music, etc. But first taking care of rock & roll. At the rate the cybernetic revolution is progressing, by the time this could be done every school, library, and maybe even home, in America would probably be able to have direct access to all this material. Imagine 20 years from now, if every teenager could sit in his bedroom with a computer screen and terminal (with stereo speakers attached) and call up anything he wanted, from **Billy Ward & the Dominoes** to **Ed Banger & the Nosebleeds**—see what they looked like, read extracts from fanzines and historians who wrote about them, cross-referenced to other artists and sources, and above all hear the music, and maybe even see film footage if any exists. All of this is feasible with the technology of today and the next couple years. Its effect would be to create a lasting rampart against the danger of gigantic industry brainwashing the public and eliminating all roots, all variety from our culture. Even disregarding that, it would be a worthwhile effort from the standpoint of preserving a huge chunk of American culture. I wouldn't be surprised if certain industry execs who are known to be chummy with **Jimmy Carter** (not to mention the many other strong ties between today's record industry and high level politics) were able to arrange grants or some other form of outside funding. The possibilities are practically endless.

The one problem would be that some people would have to spend a lot of time and energy to make it happen. Even though the fan consultants would probably be willing to do most of the work, and some full-time workers could be paid salaries, even the advisory time spent by executives would amount to a substantial contribution, the kind nobody likes to make except to self-serving enterprises like the RIAA (which could easily have tackled, or at least proposed, something like this by now if it were really the kind of music industry Academy it professes to be). But it could be done.

I, for one, will start the ball by freely offering my time, the use of my collection, and anything else I can do. But unfortunately it's not within my power to do more than that. Someone who has the ear of the "big money" boys in the record industry will have to convince them it's time to throw some bread back on the water. If something like this could be accomplished, it could make up for a lot of the wrongs committed by the record industry, and do more for the future of rock & roll in the long run than the New Wave ever had a chance of doing....

We invite your thoughts, comments, etc., on the views expressed in this column. Send all feedback to FEEDBACK, c/o BOMP, P.O. Box 7112, Burbank, CA. 91510.



the reruns

their debut single:

**Since You Gotta Cheat
b/w So So Alone**

for fan club info & record
send \$2.00 to
The Reruns, c/o
17170 Dresden
Detroit, MI 48205



THE HUMAN BEING RECORD CHART

Current		Previous		SINGLES		Votes		Previous		SINGLES		Votes		Current		Previous		ALBUMS		Votes	
1	30	TOMORROW NIGHT/OKAY Shoes (BOMP)	765	21	-	LOVE YOU MORE* Buzzcocks (UA)	388	1	-	TALKING HEADS Songs...Bldgs & Food(Sire)	820										
2	-	(WHITEMAN) INH.PALAIS* Clash (CBS)	724	22	-	BABY BABY* Vibrators (Epic)	367	2	6	NICK LOWE Pure Pop Now People (CBS)	809										
3	-	GHOSTS OF PRINCES Rich Kids (EMI)	711	23	-	JUST WHAT I NEEDED Cars (Elektra)	366	3	-	RAMONES Road To Ruin (Sire)	808										
4	7	BABY SITTER Ramones (Sire)	694	24	-	PSYCHO KILLER Talking Heads (Sire)	332	4	14	GENERATION X (Chrysalis)	745										
5	15	CA PLANE POUR MOI Plastic Bertrand (Sire)	686	25	-	HOLD ON* Ian Gomm (Albion)	300	5	-	BUZZCOCKS* Another Music...Kitchen(UA)	712										
6	37	SHEENAISAPUNKROCKER Ramones (Sire)	664	26	-	DOT DASH* Wire (Harvest)	212	6	-	DAVE EDMUNDS Tracks On Wax (Swan Song)	674										
7	-	SURRENDER Cheap Trick (Epic)	621	27	-	TOUCH AND GO* Magazine (Virgin)	201	7	5	ELVIS COSTELLO This Years Model (CBS)	658										
8	14	BECAUSE THE NIGHT Patti Smith Group (Arista)	620	28	-	DOWNONTHEBOULEVARD Pop (Automatic)	198	8	1	RAMONES Rocket To Russia (Sire)	630										
9	10	MONGOLOID Devo (Booji Boy)	618	29	-	JEALOUSY Poppees (BOMP)	156	9	-	DEVO Q:Are We Not Men (WB)	621										
10	32	FINAL SOLUTION Pere Ubu (Hearthan)	574	30	-	IDENTITY* X-Ray Spex (Identity)	131	10	20	DAVID JOHANSEN (Blue Sky)	619										
11	2	YOUR GENERATION* Generation X (Chrysalis)	548	31	6	PRETTY VACANT Sex Pistols (WB)	129	11	-	CHEAP TRICK Heaven Tonight (Epic)	575										
12	-	HONG KONG GARDENS* Siouxsie & Banshees(Polydor)	539	32	-	SO IT GOES Nick Lowe (CBS)	128	12	-	BLONDIE Parallel Lines (Chrysalis)	566										
13	-	IDON'TWANT...CHELSEA* Elvis Costello (Radar)	512	33	33	BEAT YOUR HEART OUT Zeros (BOMP)	84	13	-	T.PETTY/H'BREAKERS You're Gonna Get It (Shelter)	561										
14	-	LISTEN TO HER HEART Tom Petty (Shelter)	477	34	-	DAVID WATTS* Jam (Polydor)	79	14	-	FLAMIN' GROOVIES Now (Sire)	508										
15	-	HOT CHILD IN THE CITY Nick Gilder (Chrysalis)	474	35	19	SHOT BY BOTH SIDES* Magazine (Virgin)	76	15	-	ROLLING STONES Some Girls (Rolling Stone)	497										
16	-	LONG WAY TO GERMANY* Ramones (Sire)	472	36	-	WARM LEATHERETTE Normal (Mute)	75	16	-	DICTATORS Bloodbrothers (Asylum)	490										
17	5	ROCKAWAY BEACH Ramones (Sire)	444	37	-	SIGN OF THE TIMES* Zones (Arista)	72	17	-	SPITBALLS Various Artists (Beserkley)	402										
18	-	THE FIRST ONE Gary Valentine (Beat)	431	38	-	TAKE ME TO THE RIVER Talking Heads (Sire)	63	18	13	CHEAP TRICK In Color (Epic)	358										
19	-	EVER FALLEN IN LOVE* Buzzcocks (UA)	403	39	-	DON'T YOU KNOW* Pleasers (Arista)	60	19	-	WIRE Pink Flag (Harvest)	270										
20	-	WATCHINGDETECTIVES* Elvis Costello (Stiff)	389	40	-	WANNABE...BOYFRIEND* Rubinoos (Beserkley)	53	20	-	PERE UBU The Modern Dance (Blank)	242										
						*Import															

This chart is dedicated to the proposition that we rock & roll fans should have a voice in determining the relative value and popularity of our music. The official music industry charts are so filled with non-rock & roll records, and so totally unaffected by imports or records on independent labels, that (despite the well-intended efforts of *Record World's* 'New Wave' chart) there is no definitive survey of what's REALLY happening in our music. By integrating data from retail & wholesale sales, radio play,

and your votes (as the most informed group of record buyers in the world) we hope to give some indication to the industry, the artists themselves, and the public, of how trends are developing.

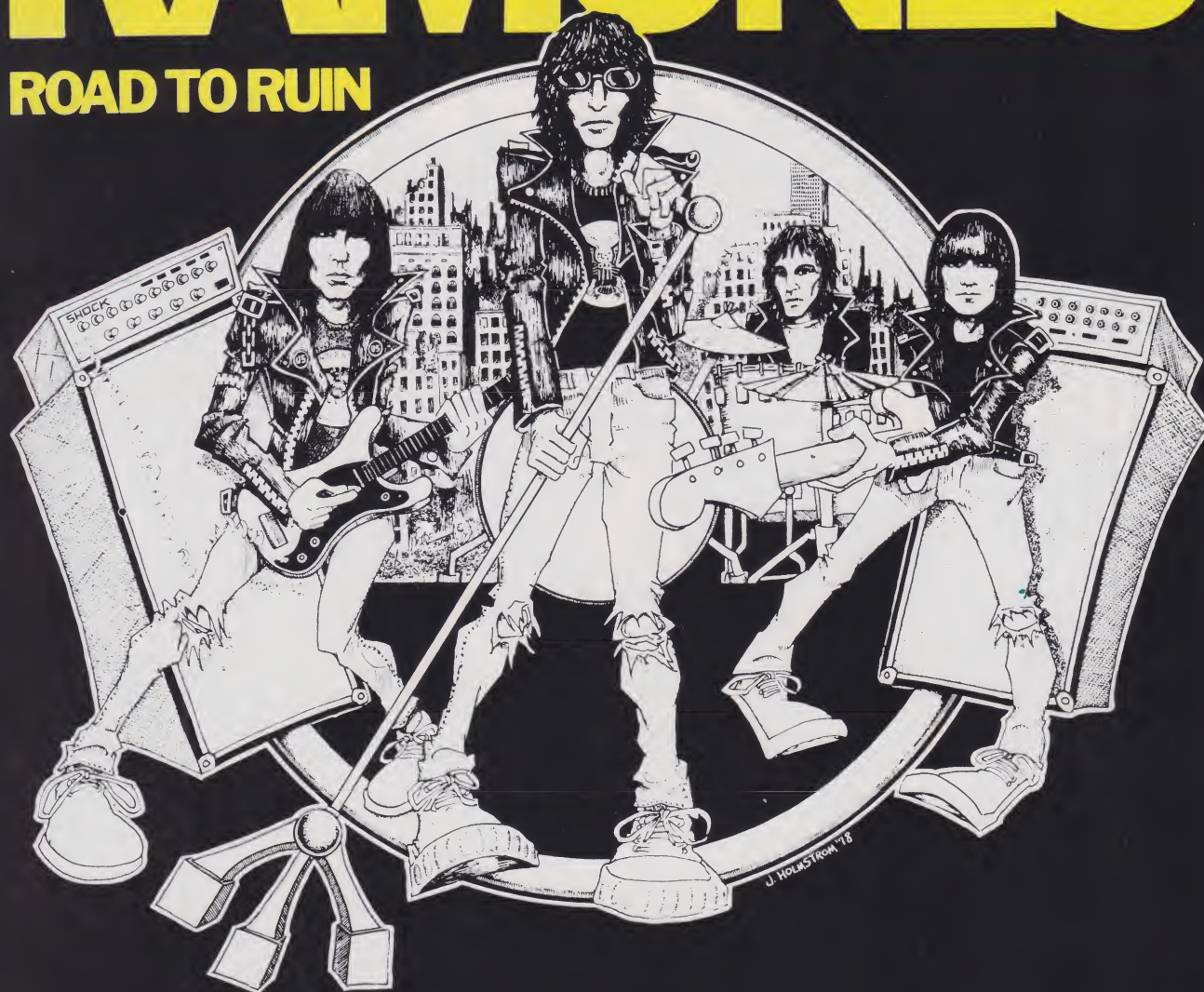
For this chart to be truly representative, you must participate. Just send a list of your 10 or 20

DEADLINE FOR NEXT ISSUE:
January 1, 1979

most listened-to 7-inch records (singles and EPs, domestic or import) and 10 or 20 LPs. They needn't be new releases, or even New Wave—whatever you're actually listening to the most, that's what we want to know about. You may also vote for records known to be unreleased or forthcoming, or album cuts you'd like to see on a single, although these are unlikely to show on the chart unless a lot of others have the same idea—in which case, maybe the record companies will get the idea too!

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WHERE THE ACTION IS

Syl Sylvain

by Paul Goldberg

Sylvain Sylvain, former member of the legendary and now defunct **New York Dolls**, was in LA for a short stay during the hectic tour of ex-Doll leader **David Johansen**, whom **Syl** is currently working with while taking time off from duty with his current group the **Criminals**, although at the time this story goes to press their current status is at best uncertain.

The first question that came to mind is just what he is doing with **Johansen** instead of his current project. **Syl** replied, "I'd like to be with my own band but my itinerary for the summer was to play Park Avenue (Max's), to the Bowery (CBGB), to New Jersey (any dive'll do) to Connecticut, trying to work out a record deal, so I figure by being on the road, this is one way to get around, plus I wanna help David out while he's doing his first tour."

While on tour, **Syl** feels he can accomplish two things at once. He can aid **Johansen** and hype the album which would be to his benefit as well since he has four songs on the album which he co-wrote with **Johansen**, and he can also be visible to the public and get the exposure he needs for the **Criminals**, whose single "The Kids Are Back" b/w "The Cops Are Coming" is garnering great press and terrific reviews as well as selling extraordinarily well as an independent release on **Syl's** own Sing Sing label.

While eager to discuss the **Criminals**, **Syl** was just as pleased to talk about the past and the tumultuous times of the **New York Dolls**. I mentioned the glut of memorial pieces on the **Dolls** now appearing in all the rags which pay homage to the group for their influence on the music of the mid to late '70s. **Syl** responded with, "Well, it's too bad they're writing it now and they weren't buying the records then 'cause that could've saved it right there."

The fact that he's still playing with **Johansen** has a great deal more to it than just doing it out of a professional angle. Their friendship comes first. This came up when I brought up the **Dolls** and the splash they made in Japan when they did their tour in one of the last incarnations of the group. **Syl's** response was one of fond memories. "Japan was great. We were



"All we gotta do is take a ride on the subway and we got an album's worth of songs"

there for about three weeks and the kids went nuts over us. We had a great time, it was like playing for the Moonies. It was just me and David. It's been me and David for a long time now. We work good together, we have fun. It comes real natural for us. Some people have to rack their brains out to write songs, but we're able to sit down and whip out a couple of songs. All we gotta do is take a ride in the subway and we've got an album's worth of songs."

Syl's game plan for the **Criminals** is to launch singles and hope for one to hit. He wants to see a constant release and reach Top 40 status before he will even consider an album. All of this naturally hangs in the balance until he can land a deal with a major label, but this is where the problems arise. Without backing from a label he cannot really launch the band on any national tour since that costs money. In a nutshell it's the old damned if you do, damned if you don't problem. **Syl** is more direct and to the point when he says, "It's like starting at the bottom again."

While the record sounds like a cross between the **Searchers** and **Eddie Cochran**, the band is far more exciting live, mixing it up with straightforward rock

and rockabilly. I asked **Syl** if I was correct in noticing a '50s influence in the band. He felt differently, explaining, "It's not '50s type stuff to me. To me it's just natural." However, he does say that while he never listens to the radio, his favorite singers are **Jerry Lee Lewis**, **Eddie Cochran**, and his hero **Gene Vincent**, all three direct links to the '50s. Along with working with the **Criminals**, **Syl** is currently working on a play entitled, *Deeper and Deeper*. "It's a musical with gangs and things. It's about growing up in Brooklyn in the heart of doo-wop land. It's like a *West Side Story* sort of thing." **Syl** wrote the title song with fellow **Criminal** **Bobby Blain**, who plays keyboards with the group. The other two **Criminals** include **Mike Page** on bass and drummer **Tony Machine**, who was in the last incarnation of the **Dolls**.

As mentioned earlier, the future of the **Criminals** is still hazy. **Syl** plans to do a three-song EP for European release, following the European release of "The Kids Are Back", which will not appear on Sing Sing and will have a completely different package. He wants his two records out at the same time, so as to launch a double-barrelled attack on the charts. The **Criminals** upcoming EP may contain a reworking of the old **Dolls** classic, "Teenage News" as well as "Deeper and Deeper."

"I've been into so many different phases since then but I've always been an entertainer. I might have been into glitter rock, fag rock, New Wave rock, whatever, but I'm a rock n' roller and rock n' roll is something that makes you feel good."

DETROIT 1978

The New Motor City Sound

by Al Wagenaar

With the New Wave scene well into its third year of frantic activity, it is long overdue that Detroit should have its scene come of age. Any time-worn regular reader of **BOMP** is well informed of Detroit's pre-eminence during the mid-sixties, a leader of trends in the arena of high energy rock.

When things started happening three years back, the Detroit/Ann Arbor area chose to ignore most of it. After all, they were still being assaulted by the **Sonic's Rendezvous Band** consisting of an amalgamation of

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MC5-ers, Rationals, and Stooges. On stage they cranked out ten minute epics glorifying, but hardly comparing to anything their previous bands had been associated with. One of the '70s most lamented casualties is **Scott Morgan's** rock 'n roll vocals. More than anyone, he needs a band to steer him back to his roots.

But things are changing. The first strong evidence was a band calling themselves the **Romantics**. Playing music the way the **Dave Clark 5** used to: hard, fast, but in control, hanging perilously on the edge, they drew raves anytime they could play. From those inspirations have come forth countless others including the **Seatbelts, Roruns, Mutants, Ivories, Niggers,** and **Cinecyde**. Each lives with a different motive and conviction for their music, however, underlying it all is a burning desire in each band to bring Detroit back to the forefront of the American music scene.

Mutants: Predating even the **Sonics** band, the **Mutants**, in one form or another, have been on the scene since 1971. Long before it became fashionable to play one's own material, this band was doing it, and not just standards mind you, but strong satiric stuff that could, especially today, put to rest similar bands such as **Devo** or the **Gizmos**. **Tom Morwatts**, song writer and guitarist, states the band's philosophy well. "There's so much fun to be had and so many bands seem to have a low level of consciousness as to what's happening. And we're basically trying to add some non-sequitor humor to the scene." That's exactly where the **Mutants** are coming from; strong rock instrumentation fronted with **Art Lyzak's** compelling vocals both merging together on compositions of satiric joy rivaled only by some of **Frank Zappa's** earlier works. Along with Art and Tom are **Pat Supina** on guitar and keyboards, **Steve Sortor** on drums, and **John Amore** has guitar, vocals, and the bulk of the songwriting.

The Ivories: **Bruce Nichols** and **Larry Ray** cut a very homemade disc back in 1976 on Cupid Records entitled "Dr. Help" b/w "Workin' On Me." Springing from those humble roots rose the **Ivories** to join in creating



•The Romantics: every quintessential British influence.

another facet in a very young local music scene. On stage Bruce dominates handling the lead vocals in superb style tackling anything from "Let Me Ride", their current single to "not really that bad" covers of various New Wave classics; most notably the **Hot Rods'** high energy "Do Anything You Wanna Do." More than a trace of Rockabilly mixes into their music creating a blend of styles that marks the **Ivories** as one of Detroit's more complex bands. Most apparent upon first viewing the band's honest attitude and lack of pretensions they project toward their audience. Leaning heavily on a rhythmic base, the percussion side of the band often gets underplayed on stage. It's a shame since **Ed Schaffer** (drums) and **Bob Lucas** (bass)

both cement a firm foundation for their energetic approach. While I laud the band for its lack of pretensions, I'll contradict myself and wish nonetheless that they would initiate a more friendly stage attitude to gain some communication with their fans. A small complaint when considering the **Ivories** are one of Detroit's most accessible bands.

Cinecyde: If your tastes run toward conceptual music without going into the avant garde arena (**Devo, MX-80**), you are going to be relieved when you discover **Cinecyde**. Led by the highly articulate **Gary Reichel**, **Cinecyde** tries to work within a hard rock format to project its strongly worded versions describing the surrounding music scene. Top priority

•The Mutants.



•Nikki Corvette•

WHERE THE ACTION IS WHERE THE ACTION IS WHERE THE ACTION IS

NEW YORK ACTION LINE.....

Pam Brown

Now that summer in the city has come to an end once again I look forward to the fall/winter with hopes that maybe something will start shakin' again. It's been somewhat quiet since the last column with things pretty much sitting in limbo; no new bands have been signed and those with records already out still haven't really gotten anywhere in the American market.

The best new band to hit New York this summer was the "B"-Girls from Toronto. Everyone fell in love with the four cuties in their red and white striped tees and tight pink pants. I think they're by far the best girl group since the '60s, 'cause not can they play and sing great but their songs are absolutely terrific. Songs like "B-Girls", "It's Cold Outside", "I'll Be Your Alibi", "Teenage Hideaway", "Fun at the Beach", and "Good Girls Like Bad Boys" keep running through my head. They also do a great version of the **Poppees'** classic "Jealousy". Lead singer **Lucasta** has a gorgeous voice and the girls have really fine harmony, too. In addition to the usual spots, the "B"-Girls played at the Hotel Diplomat along with the **Senders** and **Jerry Nolan's Idols**. The Diplomat is the old stomping grounds of the **New York Dolls** and **Kiss** among others. I fyou still don't believe how wonderful the girls are, **Debbie Harry** and **Ellie Greenwich** are interested in producing them while **Richard Gottehrer** and **Chris Spedding** stand in the background hoping for the production honors as well.



• Is she really going out with him?

The **Dead Boys** are sounding great as usual with **Johnny Blitz** back in action, but rumors have it that there was friction within the group and that they ousted their road manager to avoid breaking up. They have also been criticized for their "overly rude behavior" in public. But fear not, the **Dead Boys** are safe and sound and as **Cheetah Chrome** so eloquently put it, "F...k the f....g music industry anyway!"

Television broke up due to a personality conflict between **Tom Verlaine** and **Richard Lloyd**. **Verlaine** is reportedly looking for the "session man mentality" in all his band members in order to have complete artistic control and has kept **Fred Smith** on as bass player and added **Tommy Thompson** on drums and **Mark Abel** on second guitar. He's laid down five tracks already for a solo album on **Elektra**. Drummer **Billy Ficca** is reportedly going to work with French singer **Sappho** and will likely stay in France for the time being.

Adelle, organist for the **Contortions**, has left the band and is now working at the Strand Bookstore with guitarist **Jody Harris**. The other **Contortions** are now called **James White and the Blacks**. They're doing a disco album with background vocals by **Lydia Lunch**. The **Contortions** are one of the bands on the

forthcoming variety album from **Island Records**. The album also includes **DNA**, **Mars**, and **Teenage Jesus and the Jerks**. **Eno** is the producer.

Jay Nap has left **Boyfriends** and they have a new bass player. Drummer **Lee Crystal** told me about a new ballad they do called "I Like You" which would make a good single. He says they're tired of the fast stuff. He also said they plan to do another version of "Jealousy."

Terry Ork is trying out his own record label again, this time in England, to be called **Ork UK**. They'll be releasing singles from the **Erasers** and the **Idols** and an LP, *Anthology of Cleveland Bands*. They may do some jam-type stuff in England to help launch the label, and will import to the US, to be distributed by **RPM** and **Big Apple**.

Dee Dee Ramone was married to sweetheart **Vera** on September 3rd just before the **Ramones** departed on their European tour.

September 7th proved to be a strange day in New York. Not only was this the day of the death of **Keith Moon** but it was ironically the day that **Sid Vicious** made his New York singing debut at **Max's** backed up by **Steve Dior** (**Idols**) and **Mick Jones** (**Clash**) on guitars, **Jerry Nolan** on drums and **Arthur Kane** on bass. **Vicious** was (before his own legal problems came to the surface) in New York to put a new band together. **Mick Jones** (who they had called up the night before the gig after **Cheetah Chrome**, who was supposed to play, and **Sid** had a fight) saved the evening with his great guitar playing, great moves and great looks. Anyway, **Sid Vicious** and the **Music Industry Casualties** as the band was billed did "Search and Destroy", "I Wanna Be Your Dog", "I'm Not Your Steppin' Stone", "Belsen Was a Gas", "Chinese Rocks", and a couple of originals. **Vicious** took off his shirt and was extremely nasty, banging the microphone against his chest and looking pretty sick. He sang in his "My Way" style and the whole crowded scene came off rather like a freak show. You had to have a sense of humor about it all.

A new after-hours club has opened called the **Nursery**, which has become pretty popular with the late-nighters from **Max's** and **CBGB's**. They play non-stop old and new rock & roll goodies and you can dance your butt off.

Misc: **Robert Gordon** has a new band together which includes **Chris Spedding** on guitar. They've begun recording a new album which will feature originals penned by **Gordon**...**Armand** (**Mandy**) has departed as keyboard player for the **Fast** and they've added a new bass player named **Louis Bova**...The **Marbles** had an unfortunate accident in **Durango, Colorado** on the way back from their tour. **Jim** broke his pelvis and is now recuperating in **Minneapolis**...The **Dictators** have been dropped by **Asylum** and are once again label shopping. Also, drummer **Richie Teeter** has left the band and has been replaced by **Mel Anderson**, brother of **Al Anderson** of the **Wailers**. The 'Tators played the **Bottom Line** and were joined by **Sic F*cks** **Snookie** and **Tish** and **Clarence Clemons** for a rockin' version of "What It Is"...Also at the **Bottom Line**, **Keith Richards** celebrated his victory in the Canadian courts over his drug charges by arriving in the **Big Apple** and teaming up with **Dave Edmunds** and **Nick Lowe** for "They Called It Rock" and "So It Goes"...Not content to be upstaged, **Richard Hell** and his band performed at **CBGB** and allowed **Elvis Costello** to get up for three numbers before having him return to his seat...Finally **Gary Valentine** and the **Know** have signed with **Chrysalis** and **Judy Nylon**, ex-**Snatch**, is recording demos for **Phonogram** with her new band and also performing at a New York museum, which has **Judy** holding a stopwatch and timing children who attempt to teach themselves at the fine art of assembling a gun, something you must know if you want to reside in New York...

on their list is bland, useless **Top 40/FM** radio, particularly on 1977's most over-looked classic, "Gutless Radio." Against a compelling barrage of guitar and drum interplay, courtesy of **Jim Olenski**, **Roger Wesch**, and **Clay Albertson** (bass player and newest band member), Gary spews forth slashing lyrics lambasting Detroit's hopelessly useless radio programming. As a semi-followup "Black Vinyl Threat", the new EP, showcases "Rock Meat", a "hardly very friendly" diatribe against **China Jones**, **WABX's** program director. With roots firmly in the sixties, evidenced particularly on their cover of "Secret Agent Man" as well as obvious **Kinks** and **Stooges** influences, it is a delight to have **Cinecyde** on the Detroit scene. Having an elusive track record on the road, their shows are infrequent leaving me to go only on hearsay, a hard thing to do when people start to foam at the mouth in pure ecstasy. Leave it to be said that in presenting uncompromising and articulate statements within a compelling and unique rock style, **Cinecyde** will appeal to your mentality as well as your feet.

The Romantics: It's hard for me to remain objective when dealing with a band as unique as this one. Consisting of **Wally Palmer** on lead vocal and rhythm guitar, **Jim Marino** on drums, **Mike Skill** on lead guitar, and **Rich Cole** on bass, suffice it to say they have collectively captured the hearts of music lovers throughout the midwest and east as the **Romantics**. Dealing in purely British roots, their earlier days leaned heavily toward the **Dave Clark 5**. More recently a more Merseybeat feeling has been evident so as to put the **Romantics** in a stylistic mold somewhat akin to the **Groovies** on a more aggressive night. "Little White Lies", Detroit's top-selling New Wave single, is a long-standing showstopper as is "Stop Fooling Around" and the more recent "Tell It To Carrie", their forthcoming **BOMP** release. Embodied in "Carrie's" three minutes are every quintessential British influence you'd care to cram into one song. It goes without saying that it is bound for number one on the best of '78 list and for any sane rock enthusiast. This 45 and its already-recorded sequel "Let's Swing" will lead the way to big things when Detroit's number one group gets its chance to assault the rest of America. And you've just gotta believe they're going to do it in style!

If I were to profile all the Detroit bands, you'd need at least three issues of **BOMP**, which is why I'm cutting off here. There's more. The **Zooks** have been together somewhat since 1970, not exactly storming the bars, but at least putting it all together. Last year saw the release of "Lead Free" b/w "Ten Years Tangiers", their first 45. Using enough technology to impress **EL&P**, the **Zooks** still manage to remain true to the spirit of genuine rock by avoiding all the usual pretensions. They now have a second single out.

The **Reruns**, together barely a year, are the scene's most bonafide power pop band. Their new 45, "You Gotta Cheat" b/w "So So Alone" exhibits heavy quasi-**Who** influences from the midwestern point of view. Highlighting their live show is **Gary Lewis'** "She's Just My Style" converting "fun" 60s riffs into a performance that transcends camp. Harmonies, fluid guitar, and three minute songs are what the **Reruns** are all about. For that matter, so is rock 'n roll.

ACTION IS WHERE THE ACTION IS WHERE THE ACTION

THROBBING GRISTLE

by Linda Jacobs

Not too long ago, mention the name **Throbbing Gristle** and the reaction from those who had already heard of them would have been either disgust and outrage, or uncertain interest.

More recently through various forms of exposure including media features, both within the UK and overseas, radio airplay, their own Newsheets, and of course record releases, the response is becoming quite definite. People are becoming aware of **TG** for what they are.

Throbbing Gristle was formed in September 1975. **Genesis P-Orridge** and **Cosey Fanni Tutti** came to London from Hull, in the north of England, where they were involved in musical/theatricals and related jamming sessions within the "Hull Set". Once in London, where they felt their efforts would receive more exposure, they met up with **Chris Carter**. The lineup was complete when **Peter (Sleazy) Christopherson** joined the group. As it stands now, **P-Orridge** handles vocals, bass and violin, **Fanni Tutti** is the guitarist, **Carter** performs on synthesizer, drum machine and sequencer, and **Christopherson** handles the tapes and controls the continuity of the tapes used in their sets. Although the media has compared them to everyone from **Donna Summer** to **Kraftwerk**, they remain their own selves and comparisons are irrelevant.

Their label, Industrial Records, is what they are all about. Their slogan reads "Industrial Music for Industrial People". All financial contributions towards the group's progress, be it recording costs, equipment or promotions, have come directly from their own pockets. Their other slogan besides the one above is "Music From the Death Factory". It is not an exercise in shock experimentation as some may assume, but is in fact a truth. In a basement below ground level in an old unused factory is their studio. Alongside is a playing field, once used as a pit in which victims of the Plague of London were buried. Similarly their logo is of a death factory. As Gen explained, "the building itself is not criminal, but criminal activities occurred there when it was used to burn the bodies from the Nazi gas chambers. Human beings are morbid. Look what they do to each other".

The band's main influences come from television. They combine the fantasy, comedy, documentaries and news broadcasts, be it horrific or pleasant, but so confusing for the viewer that the more serious events are misconstrued, as everything is treated equally. There is no fantasy in **TG**. They claim they are anti-propaganda, which is a political stance they feel television is promoting. The lyrics from "Slug Bait" taken from "2nd Annual Report" released last year, are horrifying. An example is "I cut off his balls with my knife, I make him eat them right there in front of his pregnant wife/I look at your big heavy stomach/I pull out your baby". This is taken from an actual report in a UK newspaper with reference to Rhodesia and the



• Genesis P. Orridge.

guerrilla atrocities there.

The band does not have any direct influences in a musical sense. **Carter** is influenced by what is happening around him at any time, in any place or to be brief he observes people and situations. The band is influenced by the writings of **William Burroughs** and feel they get the energy from him to develop their concepts. Their live performances are something else again. Their first gig in London at the Air Gallery was performed in one room, while the audience received the sounds from an adjacent room. They have used mirrors to reflect the audience as opposed to the band. At their Highbury show, their lighting equipment was focused directly on the audience, a mesmerised bunch of 15 and 16 year olds, while **TG** played in almost total darkness. At the Architectural Association they played from a cage highly suspended where they could not be seen at all. The visuals were monitored throughout the building, and the sound was transmitted likewise, aimed at the roof for an expansion effect. Their intentions are to distract the audience from focusing on the band as visual artists, but to become aware only of the sounds generated. The tapes they use within their performances include actual recordings of events, and at one time, a live news broadcast was transmitted throughout the show. By casting aside their own visual presence, these obscurities can be made more prominent.

Concerning their recorded output, the first two they did are practically unknown. The first was a cassette recording of which there are only 3 copies, entitled "The Best Of..." The second, also on cassette, entitled "The Best Of Volume 2" is a very limited edition numbering about 30 copies, being a compilation of their first year's work. Their first album released through organized distribution, mainly through Rough Trade and Virgin Records, "2nd Annual Report" was a compilation of their second year's work as the title suggests. Again it was a limited edition, 758 copies pressed and no more. At the time of release it reached #2 in Rough Trade's Alternative Chart. The proceeds of this album went towards the production of their current single "United". At present 5,000 copies have been pressed which are to be distributed not only in the UK but in

the US as well. It is totally unlike the album and has received airplay on the most inventive station on the air in LA, KROQ-FM. The single is a disco-love song with continual rhythm throughout. Once more the lyrics are somewhat cryptic; "Living together, at our distance/Oceans between us, sky between us, land between us/We're United. We are everywhere/There is no why, there is no sky anymore, there is just us United."

The proceeds of this single will go towards the production of their next album, already underway, partly processed in 3D with binaural effects, along with tapes sent to the band from their ever increasing fans, who seem to be initiating somewhat of a cult following towards **Throbbing Gristle**.

As to their future ambitions, they wish to leave behind their previous theatrical image and concentrate only on sounds. The B-side of "2nd Annual Report" was a film soundtrack, and later this year they will be performing the soundtrack for the first part of a 2-part film entitled "Millions Like Us". There was a film of this name released after WW2, presenting the beneficial effects of a war on people and places, however this version shows the decline of London since the war as opposed to the "benefits" that did not occur. The band does not appear in the film, nor is the soundtrack by **TG**, but by each member of the band as individuals. The soundtrack will eventually be released as their second forthcoming album.

• Cosey Fanni Tutti.



ACTION IS WHERE THE ACTION IS WHERE THE ACTION

A Message by WIRE

by Paul Goldberg

Graham Lewis, bass player of the group **Wire**, was in LA after spending a week in New York playing at CBGB and putting some finishing touches on the new **Wire** album, *Chairs Missing*, their follow-up to one of 1978's more pleasant surprises, *Pink Flag*. The group features Colin Newman on vocals, Bruce Gilbert on guitar, Robert Gotobed on drums, along with Lewis who was the only member present.

The band has been together roughly eighteen months, after they unloaded a fifth member and rewrote everything. Once they had about seventeen songs under their belt they began playing gigs at the Roxy and were included on producer Mike Thorne's *Live at the Roxy WC2* album. Lewis explained the rapid signing of the group after their appearance on the *Roxy* album and why they signed with Harvest. "We signed specifically with Harvest because we didn't just want to do a single. We had offers to do one-off singles and most likely it would have been '12XU' 'cause that was the popular thing, but we didn't want to do that because it was too restrictive. What we wanted to do was put out an album so it happened very quickly," Lewis continued.

The new album is more varied than the first, especially on the almost **Ted Nugent** soundalike "Sand in My Joints" and unusual titles abound with such nifty ones as "French Film Blurred", "Outdoor Miner", "Men 2nd", and "I Feel Mysterious Today."

There is also a song called "Another the Letter" because that is essentially what it is. As Lewis said, "The **Box Tops** did 'The Letter' so this is 'Another the Letter'." Lewis attributes the more extensive use of **Eno**-like electronics on *Chairs Missing* to using the studio more than before. "The studio was used this time more than it was the last time and on this album we have Mike Thorne playing keyboards. His production this time is far more creative."

An interesting note about **Wire** is that when the group got started no one in the group could play an instrument and none had any musical experience save Robert Gotobed who had been singing in a band, the **Snakes**, which featured Nick Garvey, now of the **Motors**. While Lewis and the rest of the band do not have a great love of the **Sex Pistols**, they grudgingly will admit that the whole scene going on in England featuring the **Pistols** was the fuel that started their fire.

Lewis went on to say that while they weren't getting the jobs regularly, the few they did get were attracting the same crowds the **Pistols** were getting. "Well, it started out that the fans would go and see every band and we sort of built up a following of people who were bored with that sort of headbanging, stereotype, cocky boredom that other people were putting out. It was just as repetitive as what had gone before and there was a lot of energy around so we were lucky enough in that way to be around at a time when we could actually get a start."

While **Wire** list their favorite artists as **Eno**, **David Bowie** and **Kraftwerk**, Lewis claims they are not influenced by anyone. He added "I think everyone in the band appreciates what **Eno** and **Mr. Bowie** does and various other people as well but I don't think they're influences in the strictest sense. They're people who are producing new music so it's almost

inevitable that people have got to compare you to somebody."

Wire will be touring the US in the late fall coinciding with the release of *Chairs Missing* which has only 15 songs compared to their debut album which contained 21, but after listening to the album, the old axiom of sometimes less is more rings true.

Australian New Wave

by Andrew M. Bradley

While Australia boasts of the **Saints** and **Radio Birdman** as the originators of seventies Australian high energy rock, there are several whom not very much has been heard about. In the following report, we will attempt to alleviate this matter.

The **Sports** are easily the cream of the crop of Australia's new bands. They are a synthesis of a number of styles of rock 'n' roll. From the U.S. they have borrowed rockabilly and '60s punk/soul. England has given them a combination of Merseybeat sound, **Graham Parker**, and **Elvis Costello**. Their Australian roots go back to the **Easybeats**, **Loved Ones**, and **Daddy Cool**. All of these influences have fused together to produce a very original '70s sound, sort of a tough street rock 'n' rhythm 'n' blues.

The **Sports** are veterans of the club circuit, and several of the members have been in semi-legendary underground bands, such as **Company Caine** and the **Pelaco Brothers**. The group is led by one of Australia's most dynamic singers, **Steve Cummings**. He has an intense voice, gruff and soulful with the same **Van Morrison** traces that characterize **Graham Parker**, **Elvis Costello**, **Bruce Springsteen** and **Willy DeVille**. Due to the number of club dates, the **Sports** are a great live act, pouring out torrents of danceable energetic fun music. The other two fine talents in the band are **Jim Niven**, their maniacal piano player in the **Jerry Lee Lewis** mold and guitarist **Andrew Pendlebury**, who's playing reminds one of **Dave Edmunds**. **Sport's** vinyl efforts have thus far produced a limited edition EP, "Fair Game", which has become a collector's item and received excellent reviews in *NME* and *Sounds*, two of Britain's most influential magazines. Their first album, "Reckless" was released in Australia in April and their first single, "Boys! (What Did the Detective Say?)" is doing very well on home shores.

Melbourne's independent Suicide Records is promoting a number of young bands. Their first release was an LP with five local bands, featuring the **Survivors**, **Teenage Radio Stars**, **Boys Next Door**, **Wasted Daze** and **X-ray-Z**. Only two of these bands seem to have a real future and they are **Teenage Radio Stars** and **Boys Next Door**. They both emulate the

• The Sports.

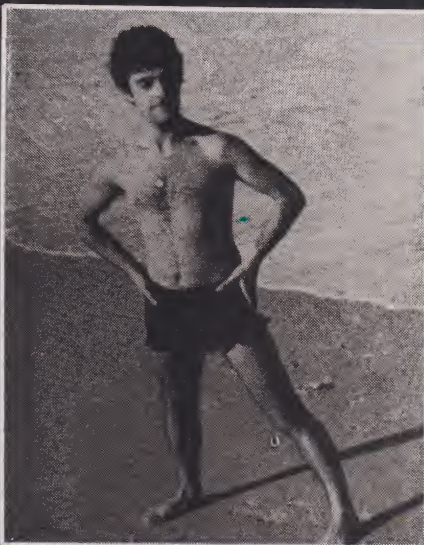


current English punk/pop sound. There is potential but they need a lot more creative writing. Both have singles ready for release.

Brisbane has a history of tough rock bands. In the '60s it was the **Purple Hearts** and the **Wild Cherries**. The '70s has brought the **Saints** and now the **Survivors**.

This 3-piece outfit have roots with the early **Kinks**, **Who** and the **Small Faces** as well as '60s English beat groups. To date they have released one single, "Baby Come Back", both sides of which appear on the Suicide compilation.

Also from Brisbane is a new label called Able, whose first releases are a single by the **Go-Betweens**, and one by the **Numbers**. The **Go-Betweens** record has already received favorable reviews in England (*WME* and *Sounds*) and may be released by a UK label. The **Numbers** record, called "Sunset Strip", sounds like a mid-Sixties version of the **Saints** with pop obsessions and **Eddie Cochran** consciousness... an interesting start for a label that promises good things for the future.



• Johnny Kannis.

Young Modern is a product of Adelaide (South Australia) and they are the first power pop band from Down Under. They list as their influences the **Beatles/Rolling Stones/Raspberries/Easybeats** and they first came to attention when they supported **Radio Birdman** late last year. Since then they have been perfecting original material and getting considerable notice in the music press. Negotiations are under way for a recording contract.

One of the major talents around Sydney at the moment is **Johnny Kannis**. He's been on the scene for about four years with various bands and he has also had a two year relationship with **Radio Birdman** and four of their members play on his first single. In fact the lead guitarist produced it. Both sides are excellent covers, "King of the Surf" by the **Trashmen** and "Under the Boardwalk" by the **Drifters**. **Kannis** is preparing original material and is putting together a new band, tentatively called the **Hitmen**.

Sydney's **Psycho Surgeons** also have a direct link to the **Radios**. Guitarist and songwriter **Mark Taylor** has been associated with them (as well as with **BOMP...Ed.**). The **Psycho Surgeons** sound like a

IS WHERE THE ACTION IS WHERE THE ACTION IS WH



•The Survivors [but do they do "Pamela Jean"?]

rough '60s cross between the **Ramones** and the **Stooges**. What they lack in musicianship they make up for with pure energy and determination. **Taylor** is an excellent songwriter and merits close watching.

Just recently EMI Records signed a band from Australia's island state, Tasmania. **Beethoven** are a heavily **Beatles** influenced pop band who dress up in top hats and tails and play energetic catchy music. I don't know much about them except that their first single, "Shy Girl" is a terrific pop tune with a dynamite chorus line.

Sire Goes International

Sire Records, best known for promoting American new wave artists (see article page 20) has expanded its operations in England with a new distribution deal through WEA and a separate Sire organization in England devoted to establishing the label there. Like **Beserkley**, Sire is now signing British acts solely for the UK market. Early British signings like the **Rezillos** have done well, and now with the success of singles by the **Squares** (produced by **Tommy Erdelyi**) and the **Undertones**, Sire is shaping up as a force to be reckoned with in the UK market. With their own staff doing A&R, promotion, marketing, etc., Sire is in the position of a new independent company more than the licensed-label operation it has been in the past.

In an exclusive interview with **BOMP**, Sire chief **Seymour Stein** revealed the next phase of his plans for the UK arm of his company: "I intend to find the best new American bands, who are making good independent records but have no outlet in Europe other than imports, which of course is extremely limited because of the price markup, and release their singles in England. I believe many of these artists are viable for the UK market, and Sire is now in a position to launch them there. There's no reason for these groups to continue being ignored by the American industry when they could be very successful in Europe." Sire is actively seeking such talent, so if you've got a record out that you'd like them to consider, send it to Sire at 165 W. 74th St, NY, NY 10023.

LONDON NEWS.....

Paul Goldberg

Public Image will be appearing at the Rainbow Theatre on Christmas Day. The Greater London Council has announced that 100 additional security men will be added and placed in strategic areas around the stage and that crash barriers have been installed to prevent fans from being crushed in what is felt will be a mob scene. All this for some bloke named **John Lydon**, whose debut single for **Public Image** did not get quite the same ecstatic reaction as his debut single did for some other group he was once affiliated with not so long ago...The **Undertones** have been signed to **Sire Records**. Speaking of **Sire**, the label has signed a deal with **WEA** to release their entire back catalogue for collectors. Just think, you can finally get that **Richard Hell** and the **Void Oids** album you've been searching for...The **Downliners Sect** have reformed and an album is forthcoming from **Raw Records**...The **Doctors of Madness** have split up after three years and will embark on a farewell tour...**O-Level**, a band out of London, have been signed to **Kings Road Records** and their debut EP is "The Malcolm MacLaren Life Story". So far, no word on what the record is like...**Slade's** new album, *Slade Alive Vol. 2* is actually a live album of their highly successful Polish tour! Would I lie about something like that?...

Doll by **Doll** have been signed to the Automatic Record Company. Automatic was formed by **Nick Mobbs**, formerly with **EMI** and the gent who signed the **Sex Pistols** to the label. The group is at work on their debut album, and **Mobbs** feels that they are the only group he has seen this year who are capable of changing the world...The Second Great British Music Festival will happen at **Wembley Empire Pool** from November 27 to December 2 and thus far the groups will include the **Jam**, **Generation X**, **Lindisfarne**, **John Miles** and **David Essex**. Also included are **Slade** (if this is Tuesday, it must be **Warsaw**), the **Pirates**, **Patrik Fitzgerald**, **Frankie Miller**, **Chris Rea**, the **Real Thing** and the **Rich Kids**...**Eddie** and the **Hot Rods** should have a new album by the beginning of next year. Producer is **Peter Kerr** and special guests include **Jools Holland** from **Squeeze** and the **Feelgoods' Lee Brilleaux**...The **Slits** have given **Palmolive** the old heave-ho and are looking for a new female drummer. **Palmolive**, who acquired her name from her boyfriend's (**Paul Simonon** of the **Clash**) inability to call her by her real monicker, **Paloma**, was dropped when it was claimed that the musical direction was restricted by her drumming prowess, or lack of it for that matter. No word on where **Palmolive** will end up, but for the moment she's all washed up...**Zal Cleminson**, formerly of the **Sensational Alex Harvey Band**, has joined **Nazareth** as the second guitarist. **Cleminson** had formed another group, **Zal**, after the break-up of the **Harvey** band, but that project was short-lived...**Knox**, the founder of the **Vibrators** and the lead vocalist as well, has left the band to pursue a solo career. The future of the band is at best uncertain...It's all over for the **Saints**, who have also called it quits. They put the blame on **EMI** as not being supportive to the group. There is a final album entitled *Prehistoric Sounds*...**Generation X** have a new album on the way, *Intercourse (Old Meets New)* and the producer is of all people **Ian Hunter**...The **Clash** have split with their manager, **Bernard Rhodes** and he is attempting to hold all their earnings until there is a decision, which will probably lead to the courtroom, where most of these matters usually get decided...**Radio Stars** have a new member, **Trevor White**, who once saw action as a member of **Sparks**...London's **Marquee Club** may discontinue presenting rock shows four nights a week over a dispute with the **Musicians Union**, which is demanding more money for support bands. The **Marquee** claims that if they had to

pay the fees the **Musicians Union** is asking, rock could not be presented as much as it is now and would have to be cut in order to be affordable. Concerning other venues, the **Rochester Castle** has lost its music license and the **Leeds Fan Club** has no more music since they are not allowed to present it under the terms of their liquor license...Finally, for all you music lovers out there, the **Warm Label** has released **Fred Banana's** debut single, "Jerk Off All Night Long".

BOSTON NEWS.....

The **Atlantics** signed to **ABC** for a singles deal and plan to do an LP for January release...**Jim Harold** of the **Rat** is moving his club to **Miami** for health reasons. His health, not the clubs'...The **Third Rail** have two new singles out on the **Spoonfed** label, one of which is "It's All Over nOw" b/w "Dark Ages"...the new **Willie Alexander** album will be out by the time you read this...**DMZ** has been dropped by **Sire** and their ex-guitarist **Peter Greenberg** is going to school in **Cincinnati**, studying to become an oceanographer...**Bruce Patch** has acquired rights to all the old **Remains** masters and will be releasing an album on **Spoonfed** on colored vinyl, plus 45s of unreleased songs (there are 7) in early '79! Some new records on the scene including **Unnatural Axe**, **Mickey Clean** (with some **Modern Lovers** and **Nervous Eaters** on it), **Slugs**, **Stompers**, and **Black Sheep of the Family**...**Terry Ork** talking of putting together a **Boston** anthology album...**Susan** has been signed to **RCA**...**Marc Thor's** new band with **Walter Powers** (ex-**Lost**) now gigging in the area...**Lord Manuel's** "Sci-Fi Lover" due by the end of November...**Count Viglione LP** will be released in **Europe**, entitled *I'm A Star* and will feature 12 songs...

CHICAGO REPORT.....

Cary Baker

La Mere Vipere, Chicago's bastion of punkdom for nearly a year, burned down, the official cause being a malfunction of the electrical system, although there is little doubt among the regulars that its death came by arson...**Wazmo Nariz'** single and album forthcoming from **Stiff Records**...

MISCELLANEOUS NEWS.....

The **Ronettes** are back together and will be playing **LA** in January. Unfortunately, the **Shangri-Las** reunion failed to pan out and no records are planned...**Steve Jones** is producing a single and possible LP with the **Avengers** in **San Francisco**. **Jones** also wrote a song for the new **Runaways** album, "Black Leather"...**Step-Forward Records** in **England** has asked **Kim Fowley** to make a record for them...**James Williamson** may be rejoining **Iggy** in a new version of the **Stooges**. Both apparently are sensitive to the demand for the early **Stooges** sound and now that **Iggy** is leaving **RCA** maybe we'll see a return to the raw sound of yesteryear. In a related story, ex-**MC5**er **Wayne Kramer** is in the studio working on a new 45, his first since getting out of the slammer a few months ago...There are some weird trans-continental record deals going on. The **Cramps** plan to release their next 45 on the **Sensible Label**, run by the **Rezillos** in **Scotland**. On their own label it's said they'll release an LP of **Cleveland** bands...The **Fans** of **Atlanta** are supposed to be putting out a single in **England** on the **Albion** label, owned by the **Stranglers'** manager **Dai Davies**...**Permanent Wave**, a local group in **Sacramento, California**, are working on an album to be released on the tiny underground **Plurex** label in **Amsterdam**...and may be releasing stuff by **Plurex** artists such as **Tits** on their own **Abduction Records**...The **Pere Ubu LP** is finished for **Chrysalis** in the **UK** and their tour is happening...The **Flamin' Groovies** have recorded "Werewolves of **London**" for their next album.



Nick Lowe **a**
candid
interview
by
BOBBY
ABRAMS

You may think New Wave was invented by John Rotten and Malcolm McDuck, but if you take away all the shock/horror hoopla and look closely at who has exerted the most control, gailed the most power, and profited the most from the British New Wave explosion, curiously enough it turns out to be a small, closely-related group of people who have been working together since the "pub rock" days of 1971-74. With their experience, it's no accident that success has come to Dai Davies [Albion Agency, Stranglers] and Dave Robinson [Stiff, Graham Parker], former managers of Brinsley Schwarz; Jake Riviera [former manager of Chilli Willi, Dr. Feelgood, now Elvis Costello & Nick Lowe]; Andrew Lauder [Radar Records], formerly A&R chief of UA Records, where most of the best pub rockers recorded; Ian Dury [Kilburn & the High Roads, incidentally managed by Charlie Gillett, whose Oval Records is now distributed by Stiff]; and of course Dave Edmunds and Rockfield Studios, where they all crossed paths sooner or later. It's been a rather incestuous scene, with all the musicians playing on or producing one another's records, the managers booking and getting deals for them all, Lauder getting Stiff off the ground by donating UA's pressing facilities, etc., etc. And at the center of the whole scene was the ghost of Brinsley Schwarz, most beloved of pub bands with 8 albums (re-releases are still being done, with 2 LPs and a 45 in recent months) during their six-year span. Most of the ex-members, managers, and

associates of this group have found more glory through New Wave and their ability to capitalize on it, than it ever seemed likely they'd attain, and what's more they did it without substantially altering the music they'd been making all along, "punk" notwithstanding. Of them all, none has become more of a focal point than NICK LOWE, the likeable, quirky, modestly brilliant songwriter/singer/multi-instrumentalist who [with Ian Gomm] was the nucleus of the Brinsleys. Lowe, now 29, has produced more than his share of the classic records of the past two years, co-written most of Dave Edmunds' best songs, fronted one of the most exciting bands—Rockpile—and for the first time in his career become a successful recording artist in his own right with the *Jesus of Cool/Pure Pop for Now People* album.

A ponderous list of accomplishments, and a perhaps confusing history of involvements, but some indication perhaps of why Lowe seems destined to remain one of the most enduring success stories to come out of British New Wave. And far from being the stereotyped "behind the scenes" sort, Lowe is well equipped to enjoy his position of preeminence. His engaging personality and outspoken views are a refreshing alternative to the tiresome naivete of the punks and the jaded smugness of establishment rockers. In an extensive series of talks with Bobby Abrams, from which his comments here are extracted, Lowe spoke out on a wide range of topics, and as usual, his aim is true... —Ed.



PURE POP FOR NOW PEOPLE:

We got the record out and to our amazement it sold very well. This is due to a number of things. **Jake [Riviera]** is very shrewd about how and where to advertise and how to appeal and realize that people are going to buy the record. He also knows how to approach them. It was a very cheeky approach at the time, that's what got everyone's imagination...They were sick of all those English groups.

FAVORITE GROUPS

My favorite groups were the **Small Faces** and the **Move**. I also liked the **Creation** and the **Who**. I was kind of interested in **Pink Floyd** but I was more interested in American groups. I could never understand how everyone got off on **Cream**. I've always thought that **Ginger Baker** was the most useless drummer, he couldn't keep time or anything. I couldn't understand what everyone was talking about. There's no point in being a drummer if you can't keep time. I liked **Yes** a lot when they first started, when they had **Tony Kaye** and **Peter Banks**. I also liked **King Crimson** when they first started as well. I started liking the American stuff when I heard the first **Crosby Stills Nash** album. I've never heard anything like it and the second LP as well. I liked the **Byrds** singles but not their albums. I also like **ELO** and **Cheap Trick**. **Cheap Trick** are the best group I've seen in years. They're great cus they've got a sense of humor. There's so many people who take themselves seriously. **Cheap Trick** are tight. They got it all covered. They've got two pretty boys and two bozos. It works perfectly...I'd really like to work with them.

BEACH BOYS:

Well, I used to like them. What a drag that brilliant man, **Brian Wilson**, he's such a brilliant and talented guy and now cus he's gone round the twist, no one has taken him seriously. Like what's that bloke's name...**Mike Love**? Is he the one that wears that hat all the time? What a wanker that bloke is! When he came over to England, I saw him on the television. He was being interviewed and he was like this crass American tourist and he all but said your policemen are wonderful and I just came over here for the girls, you got so many pretty girls here. I thought, for f--kssake, what is this wimp doing? He had on this sort of LA beige suit on and the beads around his neck. He just looked like the biggest wanker I'd ever seen. And his stupid little yachting cap! I thought is this the bloke who's supposed to be the Savior? Is this the guy trying to tell **Brian Wilson** that it's time for him to lie down and take his pills? You know, calm down **Brian**. Do you wanna do "Johnny B. Goode" in D minor? You can't do that. Why the f--k not? I think that's awful. The man is being swallowed up, he's got all those wimps around him. But obviously you can't knock the **Beach Boys** for what they've done, even though nowadays I wouldn't cross over the road to buy their records.

"It didn't matter if the Sex Pistols could play or not...."

MUSICIANS—GOOD, BAD, INDIFFERENT:

For a good musician, I think it's good to have a bit of brains. For instance, one of the best guitar players I know is **Martin Belmont** from the **Rumour**. He's a rhythm player and he's not really very good lead guitar wise, he's not a virtuoso, but he's got a great sense of his own ability, of what he can do and what he can't do and he operates totally within that. I mean he pushes himself and he operates totally within that because he's intelligent musically. He knows when to play and when not to play. **Terry Williams**, the drummer from **Rockpile**, he's the same as **Martin Belmont** except he's technically better at his instrument than **Martin Belmont** is on guitar. He's got the same attitude. There's people who are considered to be good musicians who I think are just charlatans and phonies. For instance, I'm not into jazz or classical music, I just don't understand it but I know enough about the noise of music to know when somebody is bluffing, when somebody is not a good musician. There's a bloke called **Chick Corea** who I think is diabolical. I think he's soaked up. I cannot believe that so many people think he's hot. I mean I *can't* play the piano, but I can *play* the piano.

SEX PISTOLS:

They were like a gang, your favorite street gang who happened to play guitars. It didn't really matter if they could or couldn't play, really. **Rotten** gives the greatest interviews, great quotes. He hit it right on the nail, that's why I like him, he really shook it up. I mean, they were the ones who did it. In England, people are so cynical and they believe in the **Pistols**. The **Pistols** were their gods, so if they got back together again especially after what they've said about each other

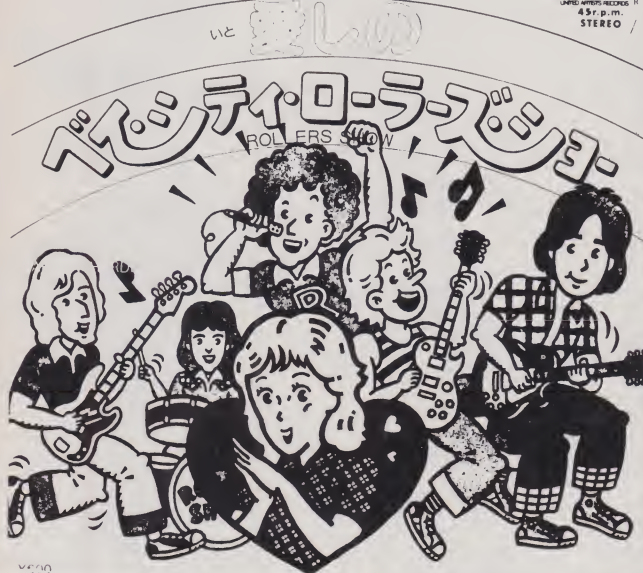
• Brinsley Schwarz



"I don't want to go through all that pop star crap...."

ローラーズ・ファン必聴 "ポップな感覚で可愛くせまる、君の心への直撃シングル
バットやウツティのことが描かれた素晴らしい曲

CM-65
UNION MUSIC RECORDED
45 r.p.m.
STEREO



in the papers, people would say, "Oh, they're doing it for the money or they're doing it for this or that" but I think **Johnny Rotten** could do something. I don't know what form it would take, cus **Glen** used to do most of the tunes, and they were good tunes.

NEW WAVE & NEW WAVE FASHION:

There's so many new bands in England and they're all copying the **Sex Pistols**. It's such a joke. They might as well be copying **Smokie** or something. It's just bandwagon jumping...The **Pistols** were saying "Why copy me, make your own thing up. You must be thick if you copy me". I quite agree with that. Why copy somebody else's style, make your own style up...In England clothes fashion and pop music have always been very close. People in England really like to dress up in a style to follow the groups. I used to go see the **Small Faces** in the mod era, and I had a scooter and spikey haircut and the kids used to go and dress up in the new clothes. That's the thing with the New Wave, that's part of the fun of it, the clothes. The English kids go in for it much more than the kids over here.

THE DAMNED & PUNK HYPOCRISY:

Whenever the **Ramones** or **Blondie** come over here there's always a few of the **Pistols** there. It's a drag because it was the same with the **Damned** as well. When I first met the **Damned**, I hated their group. I thought they were terrible but it was the fact that other musicians I knew hated them as well. They just didn't think they were a shitty group, they hated them. I thought, well, any group that can stir that emotion up in people must have something going for them so I started going around with them and going to see a few gigs and I changed my mind about them. I thought this was great, it was irritating people so much. It was the same as when the **Stones** used to come on the television and my old man used to leap out of his chair and change the channel.

Also, I thought it was great how those kids of eighteen said, "Oh, **Jimmy Page**, wanker. He hasn't played a good solo for f--king years. He's just a wanker". And I thought, "Yeah, he is a wanker, you're quite right". I loved all that. But as soon as the punks started getting famous, they started doing all those things themselves. They were all hanging out with all these pop stars. Take **Rod Stewart**. **Rod's** trying to get a bit of New Wave credibility there. They did all that crap the same as the **Pistols**, they put all this stuff down, and now you see they're

the pillars of the establishment. I don't feel like that. I still feel like I'm on the outside of it and that's the way I like to stay. That means I can change my mind, just what ol' **John Rotten's** gonna do and that's another reason he's good. He is that guy!

DISCO:

"I Love the Sound of Breaking Glass" was number eight in the disco charts for a couple of weeks, which I think was quite funny, actually. I've got a backing track at the moment in England of a tune that I'm halfway through called "Cigarette". It's an old thing by a group called the **Visions** and I've rearranged that and it's sort of disco that will be quite good. I'll put that out when I get around to finishing it.

RADAR RECORDS

Obviously, we wanted to go with a record company that was sympathetic to what we're doing and they don't mind cause we've got a few off-the-wall things we're doing that haven't been done before. I always want to go with people who understand and trust our intuition. Radar is like that. They've put up with a lot of strange ideas which have worked out. I'm sure that as soon as they stop working out, they're gonna clamp down, same as CBS. But they've really been great. **Elvis** and I were the first to sign up with them.

The problem with Stiff was when all the bills came in and all the boring stuff, everyone wanted to go down to the gigs and hear the new records and there was no one taking care of the f--king account. So we wanted to go with a record company where we could have a certain amount of freedom, but also have the machinery to take care of all that boring stuff and Radar is a happy medium. They've got Warner's clout and in England that's very substantial. Also, they've got Martin and Andrew and they're good guys. They understand me and **Elvis** and **Jake** and all our little idiosyncrasies.

PURE POP

There is this crossover between pop which is why I started saying to people, "I'm a pop singer". It's kind of a glib phrase since it was very uncool to say you were a pop singer. **Elvis'** audience, for instance, consists not only of people who are music enthusiasts, but also a lot of young girls who really get off on him like they do with **Gary Glitter** or did with **Marc Bolan**. I've never seen that before. I saw it a bit with **Dr. Feelgood**, they were a bit like that. People were sort of hardcore music fans, yet there were also kids who buy the teen mags and things like that. That's what happened to **Elvis**, his audience is just like that. I think that's healthy because rock & roll or pop music is the property of young people. Certainly people younger than me.

NICK LOWE ON NICK LOWE: I think there's a lot of people who could do what I'm doing. I don't think that I'm particularly talented. What I have got which a lot of people don't is an eye for style and for people with style. I can recognize it. I don't even think that I have it but I can certainly recognize people who have got it, which I think is a talent in itself. So, I'm just a jack of all trades and master of none. I'm like a music fan and I'm in this position where I can do all of this. I have a very temporary attitude to the whole thing. I don't take it seriously and I don't think it will last forever. As soon as I stop thinking like that, I'll be bad. I don't want to go through all that pop star crap.

Peter Kodick

•Two guys Nick doesn't hate: Jake Riviera & Dave Edmunds.





Started by **Jake Riviera** and **Dave Robinson** with a small amount of cash borrowed from **Dr. Feelgood**, Stiff was originally intended as an outlet for non-commercial recordings by the circle of ex-pub rock musicians including the various **Feelgoods**, **Brinsleys**, **Dave Edmunds**, **Ducks Deluxe**, etc. When punk rock came in, Stiff was quick to get involved with the **Damned** and others, although their policy was always to promote quirky, eccentric talent with tongue-in-cheek humor that was reflected in their use of packaging, catchy slogans, badges, etc. Stiff was not only the first, but the most successful of the new British labels, and despite having produced **Elvis Costello** and incipient stars **Nick Lowe** and **Ian Dury**, Stiff remains a maverick in the industry, releasing obscure American punk groups, old R&B, anything that strikes their fancy. Never concerned with keeping their records in print ("we're a record company, not a museum!" in the words of one Stiff spokesman), Stiff has been known to delete some releases within a week after they came out, and few fans are lucky enough to have all the label's releases.

- BUY 1- Nick Lowe - So It Goes/Heart of the City
- BUY 2- Pink Fairies - Between the Lines/Spoiling for a Fight
- BUY 3- Roogalator - Cincinnati Fatback/All Aboard
- BUY 4- Tyla Gang - Styrofoam/Texas Chainsaw Massacre Boogie
- BUY 5- Lew Lewis & Band - Caravan Man/Boogie on the Streets
- 11-78 BUY 6- Damned - New Rose/Help
- BUY 7- Richard Hell & Voidoids - Blank Generation/You Gotta Lose
- BUY 8- Plummet Airlines - Silver Shirt/This is the World
- BUY 9- not issued (Motorhead?)
- 3-77 BUY 10- Damned-NeatNeatNeat/StabYorBack/SingalongaScabies
- BUY 11- Elvis Costello - Less Than Zero/Radio Sweetheart
- 4-77 BUY 12- Max Wall - England's Glory/Dream Tobacco
- 5-77 BUY 13- Adverts - One Chord Wonders/Quick Step
- 6-77 BUY 14- Elvis Costello - Alison/Welcome to the Working Week
- 7-77 BUY 15- Elvis Costello - Red Shoes/Mystery Dance
(deleted almost immediately)
- 8-77 BUY 16- Wreckless Eric - Whole Wide World/Semaphore Signals
- BUY 17- Ian Dury - Sex & Drugs & Rock & Roll/Razzle in My Pocket
- 9-77 BUY 18- Damned - Problem Child/You Take My Money
- BUY 19- Yachts - Suffice to Say/Freedom is a Heady Wine
- BUY 20- Elvis Costello - Watching the Detectives/Blame it on Cain/
Mystery Dance
- BUY 21- Nick Lowe-HalfwaytoParadise/Don'tWanttheNighttoEnd
- BUY 22- Larry Wallis - Police Car/On Parole
Ian Dury & Blockheads-SweetGeneVincent/You're More Than Fair
- BUY 24- Damned - Don't Cry Wolf/One Way Love Than Fair
- 2-78 BUY 25- Wreckless Eric - Reconnez Cherie/Rags and Tatters
- 4-78 BUY 26- Jane Aire & the Belvederes - Yankee Wheels/Nasty...Nice
- 4-78 BUY 27- Ian Dury - What a Waste!/Wake Up
- 7-78 BUY 28- Box Tops - Cry Like A Baby/The Letter
- 7-78 BUY 29- Humphrey Ocean - Whoops a Daisy/Davey Crockett
- 7-78 BUY 30- Jona Lewie - The Baby She's on the Street/
Denny Laine's Valet
- 7-78 BUY 31- Just Water - Singing in the Rain/Witness to the Crime
- 7-78 BUY 32- Lene Lovich - I Think We're Alone Now/Lucky Number
- 5-77 LAST 1 (EP) Nick Lowe - Bowi
- 9-77 LAST 2 (EP) Alberto Y Los Trios Paranoias - Snuff Rock
- LAST 3 (EP)
- LAST 4 (EP) Mick Farren & Deviants - Screwed Up

FREEBIE - Ian Dury - Sex & Drugs & Rock & Roll/Two Steep Hills
England's Glory (pressed specially for NME party)
FREEBIE 2 - V.A. - Excerpts from *Stiffs Greatest Hits* (promo only)
DAMNED 1 - Damned - Stretcher Case Baby/Sick of Being Sick
(given away only at Marquee Club anniversary gig)

STIFF "ONE OFF" LABEL

- 3-78 OFF 1- The Subs - Gimme Your Heart/Party Clothes
- 3-78 OFF 2- Ernie Graham - Romeo & the Lonely Girl/Only Time Will Tell
- OFF 3- Members - Solitary Confinement/Rat Up a Drainpipe
- OFF 4- The Realists - I've Got a Heart/Living in the City

OVAL RECORDS (distributed by Stiff)

- 2-78 LOT 1- Johnnie Allen - Promised Land/
Pete Fowler - One Heart One Song

BOOJIE BOY RECORDS (distributed by Stiff)

- 2-78 DEV 1- Devo - Mongoloid/Jocko Homo
- BOY 1- Devo - Satisfaction/Sloppy (7" & 12")

STIFFWICK/CHISTIFF RECORDS

(special Stiff/Chiswick cooperative release)

DEA/SUK 1- Wayne Kramer - Ramblin' Rose/Get Some

Albums

- SEEZ 1- Damned - *Damned, Damned, Damned*
- SEEZ 2- V.A. - *A Bunch of Stiffs*
- SEEZ 3- Elvis Costello - *My Aim is True*
- SEEZ 4- Ian Dury - *New Boots and Panties*
- SEEZ 5- Damned - *Music For Pleasure*
- SEEZ 6- Wreckless Eric (12" & 10")
- 8-77 FIST 1- *Hits Greatest Stiffs* (early singles)
- GET 1- V.A. - *Stiffs Live*

French releases (distributed by Pathe Marconi, licensed through Island)
20006-9908- Jill Read - Maybe/Takeaways - Food

Japanese releases (distributed by Toshiba, licensed through Island)
ILR-20273- Damned - Neat Neat Neat/Stab Yor Back
ILS-80839- Damned - LP: *Damned Damned Damned*

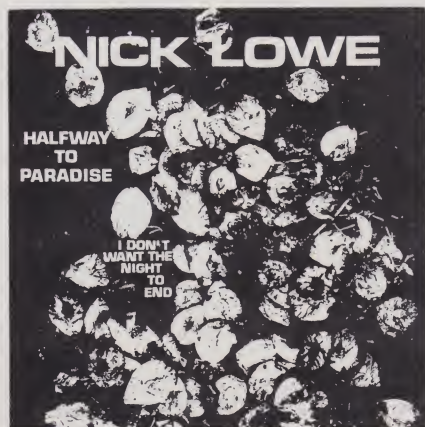
Italian releases

7-78 SEEZ 0 LP: *Heroes & Cowards* (assorted singles)

American releases (distributed by Arista)

- 3-78 STF 0001 (LP) *Stiffs Live*
- 3-78 STF 0002 (LP) Ian Dury- *New Boots and Panties*
- 3-78 SS 1000 - Ian Dury - Wake up and Make Love with Me
- 7-78 SP-19 - Ian Dury - 12" promotional single

Notes: A Nick Lowe 12" 45 was released in the UK. **BUY 9** was released late '78 as part of a boxed set of the first 10 Stiffs sold thru mailorder by Stiff. Most of the Stiff catalog has been pressed on colored vinyl in Belgium for export to the US, with the prefix **COU/B**. Many 45s in this series have different picture covers than the UK releases. There are also many French, Dutch, Japanese and German Stiff releases not listed here because they are identical with UK releases...



The SIRE RECORDS Story

With last issue's Ardent Records history, we began a series in which we intend to demonstrate the importance of independent labels in the development of rock & roll. Although in the last 10 years, the growth of the major companies has made it almost hopeless for new indies to compete in the mass marketplace, it's still the small companies that continue to develop new ideas and trends, and the last couple of years have seen the emergence of labels like Stiff and Beserkley which have managed to make an impact. The major force in the growth of New Wave has been the Sire label, itself a classic example of the kind of indie label which flourished in the '50s and '60s, and not surprisingly that's where its roots are. The value of any independent label is in its ability, through the taste and perception of the (usually) one person running the show, to see the raw potential in something, and help build a genre based on an individual aesthetic viewpoint. The Sire label fits this mold perfectly, and its present role as the chief proponent of NW makes it timely to have a look at its history.

Sire began in 1967 as a production company formed by Richard Gottehrer, of the famed Feldman-Goldstein-Gottehrer team who wrote/produced/performed literally hundreds of the most interesting, collectible records of the early '60s, including the **Angels**, **McCoys**, **Strangeloves** and scores more with whom they did one or two records. Although few were hits, after the dual success of the **McCoys** and the **Strangeloves** the team was very hot, and began doing more and more solo projects outside the FGG production banner. Soon the trio was no more, although they continued working together in various combinations (the complete story is scheduled for a **BOMP** retrospective soon). Gottehrer's partner in Sire was Seymour Stein, whose background extended back to 1955, when as a teenager in New York he hung around with doo-wop groups on the street, haunted the **Billboard** offices, and eventually landed a job at King Records, where he learned the basics of the independent record industry from one of the pioneers, Syd Nathan. In the early '60s he worked with George Goldner, another legend, as promotion man for Red Bird Records. Stein promoted the **Shangri-Las** and the rest of the label's fabulous product, and was very successful. His expertise, and Gottehrer's talents as songwriter, producer and singer, together with the sure taste of both men, seemed to provide the makings of a successful partnership, one that soon evolved from a production company into a full-fledged record label: Sire.

The early releases on Sire reflect the team's approach. Stein, who travelled widely in Europe, acquired rights to product from England, Holland, Sweden, France and other countries, at little or no

cost, and gambled on his taste that he'd sooner or later come up with a hit. He did twice: The **Mixtures'** "Pushbike Song" (from Australia) grazed the Top 40 in early '71, and again in '73 with "Hocus Pocus" by **Focus**, a huge success. But many of Sire's other early singles could (and should) also have hit, particularly the **Strangeloves'** "I Wanna Do It" (several cover versions are known), "Push Push" by the **Rumbles, Ltd.**, a great bubblegum tune by that oft-recorded Omaha group (and a giant hit in Singapore in a cover version by **Keith Locke & the Quests!**), and records by the **Cats** (Holland), **Jackpots** (Sweden), **Barclay James Harvest**, **Summer Wine**, and **Cliff Richard**. And more. Stein was one of the first people in the American music industry to become aware of European progressive rock ("Hocus Pocus" had been turned down by every other record company before he picked it up) which resulted in Sire's issuing now-classic albums by the **Deviants**, **Purple Gang**, **Tomorrow**, and **Twink**, not to mention their distribution deal with Passport, successfully launching such acts as **Nektar**, **Tucky Buzzard**, **Kraan**, **Lucifer's Friend**, **Synergy**, and others.

Gottehrer's taste, meanwhile, can be seen in some of the odd one-off singles in Sire's first few years, the kind of records he'd been making for years previously. Also, from a composer of teenage trivia, Gottehrer was developing an interest in blues and "roots music" (shared by Stein) that led to the acquisition of Mike Vernon's Blue Horizon label, bringing Sire product by **Fleetwood Mac**, **Chicken Shack**, and others, plus the much-acclaimed 10-volume **Blues Masters** series, on which both Gottehrer and Stein were also involved as producers. Sire's commitment to the roots also led to albums by **Jean Ritchie**, **Rosalie Sorrels**, and the **New Deal String Band** during these early years, and would blossom into a full-scale effort with the various and wide-ranging reissue programs that were to follow.

By 1974, Sire was ready to expand with the profits from **Focus**, and also **Climax Blues Band**, whose years of dues-paying were starting to pay off in substantial sales. Stein chose to broaden the base of the company by signing some American acts to offset the label's image of being devoted to obscure European progressive music, and also to undertake an ambitious series of historical albums, beginning with **The History of British Rock**. This justly acclaimed series, which ran to 3 volumes, packaged 28 of the most exciting hits in 10 years of British rock in each album, with a few choice obscurities mixed in, fully documented with all kinds of inserts and special packaging (courtesy of **BOMP's** own Greg Shaw). These proved to be commercially successful, and were followed by similar packages **The Roots of British Rock**, **The History of British Blues**, and the "Vintage

Years" series, consisting of equally lavish 2-record histories (utilizing rare tracks, thoroughly researched liner notes, and high-quality remastering techniques) of such artists as the **Turtles**, **Paul Anka**, the **Small Faces**, the **Troggs**, the **Pretty Things**, **Del Shannon**, and **Duane Eddy**. Lenny Kaye's historic **Nuggets** compilation, which had lapsed out of print on Elektra, was added to the series, and work was begun on similar anthologies of rockabilly, girl groups, surf music, and a second **Nuggets** volume (unfortunately, all these projects, and a fourth **HBR**, became bogged down in red tape and licensing difficulties, though there's still a remote chance for some of them).

Another turning point came in 1975 when Stein became aware of the incipient New Wave scene taking shape in the streets of New York. Craig Leon, then working as house engineer at Sire, had done demo work with **Blondie** and produced the **CBGB Live** album, and he was assigned to produce a new band, the **Ramones**. Sire at this point was still known as a label for esoteric music, an image aided (and encouraged) by their associates at JEM/Passport, who were convinced that groups like **Kraan** and **Frupp** were the future of rock. Stein and Gottehrer, however, were beginning to realize that their background in rock & roll and pop could help them play a leading role in the renaissance that was about to happen, and their next signings reflected this. The **Flamin' Groovies**, **Michael Brown**, **Talking Heads**, the **Dirty Angels**, the **Beckies**, etc., all played a part in establishing Sire as the first "legitimate" label to make a major commitment to the New Wave, and their unflagging support of the **Ramones** is a perfect example of why a good independent label will always have an advantage over the majors.

In early 1976, Stein bought out Gottehrer's interest in Sire, leaving the latter to pursue his interests as a producer (**Climax Blues Band**, **Richard Hell**, **Blondie**, **Robert Gordon**, etc.). Stein in turn became a tireless champion of the New Wave, not only by signing the **Dead Boys**, **Paley Brothers**, **Sham 69**, the **Saints**, **Radio Birdman**, and continuing to support his other artists, but also taking an active role in the industry, as spokesman for the rock & roll cause, promoting it to anyone who would listen. His efforts were rewarded in late 1977 when Sire made a distribution deal with Warner Brothers, who shared his enthusiasm and have made a serious commitment to back Sire in its ongoing attempt to build a strong label that, in the great tradition of rock & roll indies, will continue to discover, create, and develop new talent and new ideas.

The point should not be missed that Sire is, despite popular misconceptions, a lot more than a New Wave label. Their biggest selling acts are still **Renaissance** and **Climax**, and current releases include even reggae and disco (an excellent version of "Rivers of Babylon" by **Boney M.**). Stein's background and tastes are too broad and his desire to build successful label is too strong to allow him to limit Sire to any one style, although his independent status allows him to place most of the company's emphasis on one thing, in this case New Wave, whose importance he believes in strongly enough.

We salute Seymour Stein, and Richard Gottehrer, and the Sire label for championing the same values and standards that we've always hoped would become more prevalent in the music industry. The more successful they become, the more their approach is likely to be accepted, so we hope that the history of Sire Records has only just begun.



SIRE RECORDS Discography



Singles

(distributed by London)

- 4101 **ERIC MARSHALL & CHYMES** I Can't Love You Anymore/The Countess
- 4102 **STRANGELOVES** I Wanna Do It/Honey Do
- 4103 **FREDDIE CANNON** Beautiful Downtown Burbank/If You Give Me A Title
- 4104 **PHYLLIS NEWMAN** World of Music/Frank Mills
- 4105 **BARCLAY JAMES HARVEST** Early Morning/Mr. Sunshine
- 4106 **BEDROCKS** The Lovedene Girls/I've Got A Date-La La La
- 4107 **PAUL DOWELL & DOLPHINS** It's Better to Know You/Last Time I Saw You
- 4108 **GEORGIA CLAY** Sherry Cherry Train/I'll Never Go Back to Minneapolis
- 4109 **CATS** Lea/I Gotta Know What's Going On
- 4110 **RUMBLES, LTD.** First to Know/Push Push
- 4111 **MARTHA VELEZ** Tell Mama/Swamp Man
- 4112 **BARCLAY JAMES HARVEST** Brother Thrush/Poor Wages
- 4113 **JACKPOTS** Jack in the Box/Henbane's Sacrifice
- 4114 **CATS** Mandy My Dear/Why
- 4115 **JORDAN PARKER REVUE** Ginger Bread Man/Tell Her
- 4116 **CATS** Scarlet Ribbons/Blue Horizon
- 4117 **AXIOM** Arkansas Grass/Samantha
- 4118 **SAINT-PREUX ORCH.** Concerto For One Voice/Variations
- 4119 **JOHNSTONS** Streets of London
- 4120 **STRANGE BROS. SHOW** Shaky jakes/Right On
- 4121 **JIMMY THOMAS** White Dove/You Don't Have to Say Goodbye

(distributed by Polydor)

- 350 **MIXTURES** Pushbike Song/Who Loves Ya
- 351 **CLIMAX BLUES BAND** Reap What I've Sowed
- 352
- 353 **PROFITS** Wind/Vagabond
- 354 **OSIRIS** I'll Be Gone
- 355
- 356
- 357
- 358 **CLIMAX BLUES BAND** Hey Mama

(distributed independently)

- 5003 **BARRY POHL & CONCESSIONS** Horn, Harpsichord & Do Not Disturb/Jump Up

(distributed by Famous Music)

- 701 **SUMMER WINE** Why Do Fools Fall In Love
 - 702 **J. BASTOS** Loop Di Love/I Follow You
 - 703 **CLIFF RICHARD** Living in Harmony
 - 704 **FOCUS** Hocus Pocus
 - 705 **CLIMAX BLUES BAND** Shake Your Love
 - 706 **ACES** Reggae Motion/Still Your Man
 - 707 **CLIFF RICHARD** Power To All Our Friends
 - 708 **FOCUS** Sylvia
 - 709 **KEVIN AYERS** Caribbean Motion/Take Me to Tahiti
 - 710 **FLUDD** Cousin Mary
 - 711
 - 712 **CLIMAX BLUES BAND** Goin' To New York/I Am Constant
 - 713 **CLIMAX BLUES BAND** Sense of Direction/Losin' the Humbles
- (distributed by ABC)
- 714 **RENAISSANCE** Mother Russia/I Think of You
 - 715 **CLIMAX BLUES BAND** Reaching Out/Milwaukee Truckin' Blues
 - 716 **CHILLIWACK** Crazy Talk
 - 717 **STACKRIDGE** The Last Plimsoul/Spin Around the Room
 - 719 **DIRTY ANGELS** Rock and Roll Love Letter
 - 720
 - 721 **CLIMAX BLUES BAND** Using the Power
 - 722 **MARTHA VELEZ & PETE WINGFIELD** Mockingbird/Aggravation
 - 723 **CHILLIWACK** Last Day of December

- 724 **STANKY BROWN** You've Come Over Me
- 725 **RAMONES** Blitzkrieg Bop/Havana Affair
- 726 **BECKIES** River Bayou
- 727 **MARTHA VELEZ** Disco Night
- 728 **RENAISSANCE** Carpet of the Sun
- 729 **JUDY MOWATT** Pour Some Sugar
- 730 **STANKY BROWN** You've Come Over Me
- 731 **FLAMIN' GROOVIES** I Can't Hide/Teenage Confidential
- 732 **CHRISTINE McVIE** I'd Rather Go Blind
- 733
- 734 **RAMONES** I Wanna Be Your Boyfriend/California Sun/
- 735 **MARTHA VELEZ** Money Man I Don't Wanna Walk Around With You
- 736
- 737 **TALKING HEADS** Love Goes to Building on Fire/New Feeling
- 738 **RAMONES** Swallow My Pride/Pinhead
- 739
- 740 **RENAISSANCE** Midas Man
- 741
- 742
- 743
- 744
- 745 **STANKY BROWN** Coaltown
- 746 **RAMONES** Sheena Is A Punk Rocker/I Don't Care

(distributed by Warner Bros)

- 1001 **PALEY BROTHERS** Ecstasy/Hide 'n' Seek
- 1002 **TALKING HEADS** Uh-Oh, Love Comes to Town/Wish You Wouldn't Say
- 1003 **RICHARD HELL & VOIDOIDS** Blank Generation/Love Comes In Spurts
- 1004 **DEAD BOYS** Sonic Reducer/Down In Flames
- 1005 **SAINTS** (I'm) Stranded/No Time
- 1006 **RAMONES** Sheena Is A Punk Rocker/I Don't Care
- 1007 **STANKY BROWN** Confident Man
- 1008 **RAMONES** Rockaway Beach/Locket Love
- 1009 **PATTI SMITH** Hey Joe/Piss Factory
- 1010 **MARTHA VELEZ** Up To You
- 1011
- 1012
- 1013 **TALKING HEADS** Psycho Killer/Psycho Killer (Acoustic)
- 1014 **RADIO BIRDMAN** What Gives/Murder City Nights
- 1015 **TUFF DARTS** I Wanna Know (Who's Been Sleeping Here?)/Rats
- 1016 **ANNIE HASLAM** I Never Believed in Love
- 1017 **RAMONES** Do You Wanna Dance?/Baby Sitter
- 1018
- 1019 **ALTHIA & DONNA** Uptown Top Ranking/Calico Suit
- 1020 **PLASTIC BERTRAND** Ca Plane Pour Moi/Pogo Pogo
- 1021 **PALEY BROTHERS** You're the Best/Magic Power
- 1022 **RENAISSANCE** Northern Lights
- 1023 **STANKY BROWN** Falling Fast
- 1024
- 1025 **RAMONES** Ramona/I Can't Give You Anything **NR**
- 1026 **CLIMAX BLUES BAND** Makin' Love
- 1027 **BONEY M** Rivers of Babylon
- 1028
- 1029 **DEAD BOYS** Tell Me/Not Anymore/Ain't Nothin' To Do
- 1030
- 1031
- 1032 **TALKING HEADS** Take Me To The River/
Thank You For Sending Me An Angel
- (Pro)
- 696 **RICHARD HELL/DEAD BOYS/TALKING HEADS/SAINTS**
Subsidiary Labels
(Phoenix)
- 1 **DAVID SANTO** Jingle Down A Hill/Rising of Scorpio
- 2 **TRANS-ATLANTIC RADIO** Why Me/Irahs
- 3 **DOLPHIN** Gribb's Blues/Let's Get Together

CRIB*DEATH

CRIB*DEATH #4

The Only Demo Tape Column

by Gary Sperrazza!

Oh, mercy....

Just lookin' for the magic in your tapes. C*D will review demo tapes and allow both record companies and astute fans to get a birds-eye view of what's up and what may well never surface in the pop world.

Out of the submitted tapes, a handful are singled out for their overall excellence and/or novelty value. There are 2 sets of standards that are considered to grant a tape a PICK-HIT status. 1) One that follows the necessary path to commercial success, enjoyable and promising as record company "rock" music. More importantly though is 2) a tape with interesting *new* approaches or exciting 'genre' music. The latter will always supercede the retrainers by virtue of their bravery.

So c'mere rock 'n' roll, pop, punk, progressive, soul, reggae, etc. Go away: disco/laid-back/folk/piano balladeers. Groups that prattle on about being 'power-pop' will get promptly tossed in the can because only *true* powerpop groups will trust my judgment in detecting their unique qualities without spouting the word every 2 lines in their correspondence. They're coming with alarming frequency these days, and I wish some of them would realize it's *their* job to make the music they feel inside [not conform to a label]; it's *our* job to create the apt descriptive phrases for readers to use as a vantage point.

Before delving into this issue's batch of demos, I want to sincerely thank all the groups and individuals who have taken the time to dub their tapes, write their interesting comments about the column and otherwise help to make this column one of the most interesting in fandom. That's not an idle boast: it's *YOU* that makes the column what it is. When the tapes are boring, so is the column. Right now, A&R people at record companies are quite intrigued with the concept of this column and we get many fine letters from them with their suggestions and requests for specific tapes. Once C*D can boast of major signings as a result of this column's efforts, I expect C*D to expand and refine itself into the most comprehensive guide for what is just around the corner in the pop world. This way, it's not a bunch of critics quacking trends. CRIB*DEATH will have solid evidence of what we can expect in terms of new music.

Conditions for C*D entries: 1) Mark your tapes (or attach a sheet) with group or chosen name, address, phone # and song titles. Anything else you desire to send with the tape [pix, bio, letter, stickers, redheads that go 'BOMP' in the night, etc.] is welcome. Also, good cassettes are preferable over reels, though both are acceptable. C*D would also like to receive more tapes from British groups. Send-your entries to:

CRIB*DEATH
c/o Gary Sperrazza!
PO Box 7112
Burbank, CA 91510

of their south pole. Though I *did* suggest their name and recommended a drummer who would otherwise have self-destructed, it was young **Steve Allen's C*D** entry (reviewed in **C*D #1, BOMP #17**) that first



•20/20 with Phil Seymour.

Judi Lesta

1) **20/20** (N. Spaulding Ave.; Los Angeles, CA 90036; (213) 931-2620) First off, I must declare that if anyone is so crass as to accuse me of any financial interests in any one of these fine groups, they'll find their craniums jettisoned somewhere in the proximity

brought his special talent to my attention. **20/20** is now the unit combination of **Allen**, bassist **Ron Flynt** and drummer **Michael Gallo**. This massive 15-song demo leaves their recent **BOMP** single (actually the aforementioned **Allen** demos recorded a year ago in

Tulsa with **Phil Seymour** on drums and *not* the **20/20** band) in the dust. All three compose with **Allen** the most productive, and their pop/r'n'r is clever, instantly likable and harkens back to the best of 60's and 70's car radio rock and roll. The musicianship is wholly energetic and melodic with gorgeous rhythm leads, relentless beat and a full sound. The vocals (by **Allen & Flynt**) are reminiscent of **Twilley/Seymour** (the white **Sam & Dave**). As for songs, the standouts are "I Need Someone," "Drive", the angry "Out of This Time", the gorgeous "Screaming" and "Cheri", and "Remember the Lightning" (almost a perfect cross between **Tom Petty's** "American Girl" and "When the Time Comes"). Aside from recording at WB Studios backing up **Phil Seymour** on his solo demos (who could very well be their lead singer if LA bred humility instead of egoism), **20/20** remain unsigned. But not for long, I would gather.....

2) **THE BREAKAWAYS** (6720 Franklin Place #408; Hollywood, CA 90028) This is the band formed by 2 ex-**Nerves**, **Paul Collins** and **Peter Case**. Of the 7 songs here, all but one are exceptional and all suffer unfortunately from lack of funds for a proper studio. But that doesn't stop the gems from shining thru: a reworked "Workin' Too Hard" (from the **Nerves** fabulous EP of last year) that substitutes slickness for its more charming earlier version; a bouncy "Everyday Things"; the searing "One Way Ticket"; and the thunderous "Walking Out on Love." Vocals are strong and choppy (funny how they sound like college jocks) and there's more pure rock 'n' roll energy here than I've heard in ages!! After all, powerpop means pop with POWER!!!, not some whimpering simp with a **Beatles** haircut.

3) **RAY GOMEZ** (c/o NNB Associates Ltd.; 9454 Wilshire Blvd.; Beverly Hills, CA 90212) Fabulous set of demos from this biting guitarist and his band, displaying a hi-energy rock and roll sensibility (a la **Pat Travers** or **Ted Nugent**) but intensely more structured with a sense of dynamics and style. Vocals add a nice flair and for demo tapes, these sound as good as anything on the radio. Very sign-able and I wish him luck.

4) **RON NAGLE** (c/o Kip Cronos; 8235 Santa Monica Blvd.; Suite 201; Los Angeles, CA 90069) **Nagle** was profiled in an overlong *Rolling Stone* feature recently. Yeah, he's supposed to be this week's cult figure. His band is the **DuRoc's** though they could be called the DuWhatevers - there are songs here even **Barry Manilow** would curl up on cold nights with. It's not all that trivial tho - **Nagle** knuckles down with a top-notch tune in "Savin' It All Up for Larry", a hook-laden rocker with a falsetto chorus (the girl-tease who is saving 'it') and a persistent male verse (the guy who isn't particularly enchanted with her devotion). This song promises a **Ron Nagle** even a mother could love.

5) **TOM AXTELL AND THE DETROIT SOUND** (15252 Mettetal; Detroit, MI 48227) Detroit sound???? Their looks remind me of the **Foundations** or **Jay and the Techniques**. Their sound is right out of the late 60's UK flower-pop era with **Townsend**-like guitar thrusts and post-psychedelic imagery, evidenced by the one track here, "Vanilla the Virgin". How's that for a period-piece title? There hasn't been a group like this in ages and it would be a pleasure to hear more from them.

BEST OF THE REST:

ELTON DUCK were a Phoenix four-piece with a pleasant commercial-pop feel, but the songs just *barely* border too close to the country-rock camp,

despite a few impeccable superpop licks shining through.

HIGH-STRUNG are a 1994 or **Heart**-style metal rock band, with a throatier female lead vocal: short on originality, long on power (do record companies still sign these fossils?).

If standards didn't rule OK, **DIANA GRAVE de PERALTA** might have gotten away with her claim as being a "young talented female from Cuba, who plays lead guitar and has a very unique rock sound." But though she may have come upon this soft, jazzy-rock sound all by her lonesome, someone better tell her it's been done before and less blandly.

In **LIVE-JACK**, there's a 9 yr. old who sings just like early **Iggy**....honest!

The **BUMP CARS** were a more crass, sloppier version of the **Real Kids**.

EDDY DELBRIDGE and the **NEWS** (attention: **Mike Fennelly**) are still in there kickin' from Wyoming (see **C'D #1**) with a pleasant little beat combo rallying around the early **Beatles/Searchers** sound. Their

strong rockers were broken by their only ballad which was quite nice, but the performance was weak, particularly the drumming.

Speaking of Wyoming, there's a band called the **JONNY III** currently making the circuit in that area. What I heard was quite good, and I beseech them to make a tape fly this way for further discussion.

UPDATE: Richard Barone of the **SNAILS** (see **C'D #1**) wrote back to tell us he's off to NY and involved in the scene there, remixing **Snails** tapes for 2 projected EP's. They sound like "**Devo** meets **Rudy Vallee** in a beatnik coffee house in 1958." Contact him c/o the **Laughing Dogs**; 351 Jay T. #4; Brooklyn, NY 11201.

That's all for now (but check the **CRIB*DEATH** extra on Boston elsewhere). I invite your comments and/or your tapes to:

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CRIB COMA #1: THE CURRENT BOSTON SCENE by Gary Sperrazza

Along with a tape of various Boston bands making the rounds came a letter of comment from Dan McLaughlin in Medford, Mass:

"Boston has undergone some changes - some great new groups - some older ones have slipped downhill. The **Cars** turned out to be way over-produced. All their excitement and energy was lost, though they're still good live. As for giving you an assessment of the Boston scene, it has been a great rock 'n' roll city for years. Many fine local bands managed to crank out some great rock 'n' roll and establish a large following in the area.

"Only recently has the Boston music scene been given some attention that it truly deserves. Within the past year many Boston bands have landed long-term record contracts. The **Cars** on Elektra, **Willie Alexander** on MCA, the **Real Kids** on Red Star. The **Atlantics**, a very original and talented group will soon make their debut on ABC with a single, "When You're Young". This has caused a lot of excitement in Boston and has helped encourage new bands, as well as many old favorites, to turn out demos by the score.

"The **Live at the Raz** LP was a very poor example of Boston rock. Hopefully these new record deals, as well as the local 45's now being played constantly, will give some new insight to the current Boston scene. Bands to watch in the future are the **Atlantics**, **Fox Pass**, **Nervous Eaters**, **Real Kids**, **Sess**, **LaPeste**, **Mr. Curt**, **Johanna Wild**, **Shane Champagne Band**, **Ray Paul**, **Unnatural Axe**, **Kid Morocco** and more...."

Thanks, Dan. Of the bands included on the tape, few really stood out but any bands who think they were poorly represented are invited to send in a more representative tape. By rote, they sounded like this:

KID GLOVES: No way could this be the ex-**Herd** aggregation of years past, so what this new group had to offer were 2 totally opposite tracks. "It's Alright Now" is an engaging pop-rocker with a clever just-perfect arrangement, not unlike the **Cars**, tho much better. **Original Sin** (mentioned below) might take a few pointers from this similar-sounding group. The second track is as dumb and **Johnny Winter** boogie-ish as its title: "Cookin'".

ATLANTICS: Seven songs here from this slick, rockin' group who could use some attention from the **Cars** label, Elektra. They aren't as coy as the

aforementioned motivators and when they rock, they rock harder, but the pop sensibilities are similar. Fave cuts: "Where Would I Be Without Your Love?", "I'm Hooked" and "Big City Rock."

FOXPASS: Is this the **Shirts** of Boston? **Foxpass** were there when national writers first called attention to the new Boston scene but outside of a self-released single or two, they've been (fox)passed by as record company personnel ran thru Harvard Square asking who wanted to be signed. Here's why: boring boogie and bland ballads. What was so special about this group in the first place? More evidence, please....

REAL KIDS: This is more like it, probably my favorite sincere young Boston band. They have recently brought their hi-energy concise rock 'n' roll to England from humble beginnings as the afternoon group at Cantone's Restaurant in Boston. All four tracks here are included on their first LP on Red Star Records and have all the true r'n'r spirit of rebel-rousing one could ask for. Great band and singer **John Felice** is C-O-O-L! Send this band a barber!

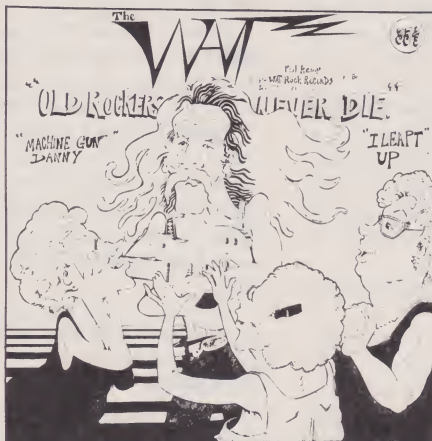
THE CARS: These are the demos played on WBCN that brought the labels hither. All songs are on the debut LP, except for "When You Come Back Down" which deserves its place in obscurity. If this tape had been reviewed before the LP came out, it would've earned a PICK-HIT slot simply because it's oh-so-terribly calculated to sell, but El Yawno....how about a "plea for tenderness" for drummer **David Robinson**?

ORIGINAL SIN (216 Pine Hill Circle; Waltham, MA 02154) Submitted independently of the above batch, here's a Boston group fresh out of high school with a fairly traditional approach towards "rock." No way is it r'n'r, with its overlong arrangements and weak vocals, but the keyboard player shines through occasionally with a **Michael Brown**-type approach, very lacy and flourishing. It's still early enough for these kids to pollute their minds with the stars of the Boston scene, and maybe pick up some tips from **Oedipus**, **Count Viglione** and other helpful instigators of the Boston scene.

Lastly, **KID MOROCCO** were pleasant but unexceptional with strong guitar, a pop tone, but warbly vocals. **BUCK** were a bar band, a la **Starz** or **Legs Diamond**. **JOHANNA WILD** were plain yugh and **SKINNY KID** were yugh with synthesizers.

We now return control of your magazine yo you, until next issue when the Control Voice will take you to **CRIB*DEATH!**

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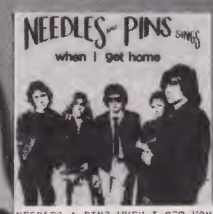
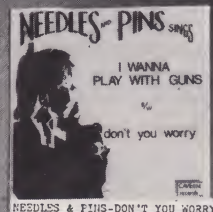
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Denny Ward sings

Needles and Pins

Eighteen year old vocalist Denny Ward is L.A. pop. She, along with Lita Ford of the Runaways, sang back up on Rodney Bingenheimer's "Let's Make the Scene." She has sung on sessions with members of Ripper, the Quick, the Pop, the Dickies, and of course, Needles and Pins.

Needles and Pins is L.A. pop. They have performed throughout 1977 and 1978 at the Whiskey, the Starwood, the Troubadour, and San Francisco's Mabuhay Gardens. They appeared on "Saturday Night Pogo" performing their live 45 recorded at the original Masque before it's demise; and now Denny Ward sings to you on her first 2 records straight from the California Sun.



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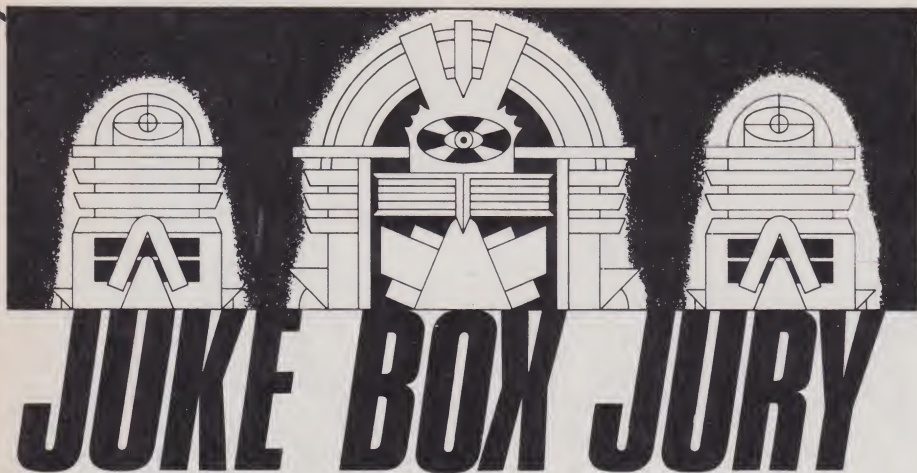
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JUKE BOX JURY

SINGLES, by GREG SHAW

No major developments in American underground music since last issue; the majority of records still fall into one of 3 distinct categories—UK-inspired punk, wimpy would-be powerpop, and eccentric/avant garde. The rest are mainly bar bands vainly seeking an excuse for notoriety.

There are exceptional releases in each of these areas, fortunately. The punk contingent is well represented by the Dangerhouse crew (**Deadbeats**, **X**), the **Germes**, the **Controllers** (primitive demos released on record, but "Killer Queens" is still a great, stupid concept), the **Dickies**, **Mary Monday** (sort of a west coast **Helen Wheels**), the **Weasels**, **Plugz**, **Shock** and **Fear**. Curiously enough, all of the above are California groups, mostly LA. Punk is still a strong force in LA, maybe because unlike the rest of the country, LA bands didn't merely ape the English groups or try to graft punk imagery onto heavy metal, but rather adapted the whole punk mythology to the Hollywood tradition of excess and the California spirit of vapid fun and dorky humor. In doing so they opened up possibilities that punk hadn't yet explored, so they're still going strong.

We see more and more records coming from obscure parts of the country, and can now discern regional influences more clearly. San Francisco is, as always, arty, obsessed with camp and self-conscious, giggling dope humor. **Snakefinger**'s Ralph Records' bid for the big time, color ads all over Europe, connections with old pub bands, etc. They wanna be Stiff Records but the music is so mechanically weird that all you can do is acknowledge it and credit these guys for avoiding the obvious. The Tidal Wave label with **Tuxedo Moon** and **SST** is off to a good start; the former record is one of the best examples of avant/garde electronic punk this side of "T.V.O.D." (our favorite).

Ohio and the midwest in general have always produced uncommon rock. Nowadays Ohio is known (thanks to Stiff's **Akron Compilation**) as a nest of loonies, and groups like **Devo**, **Human Switchboard**, and **Pere Ubu** do little to affect that image, but there's also a strong tradition of fine Angloid pop along the Cleveland/Chicago axis, and the New Wave has brought out quite a bit. This time we have the **Action**, **Shoes**, **Jumpers**, **Gary Charlson**, and **20/20** with bright pop offerings in the **Raspberries**/**Who**/**Beatles**/**Kinks**/**Beach Boys** vein. Aside from the well-known

Shoes and **20/20** records the most impressive is **Gary Charlson**, on a new label out of the same Midwestern



town that once produced **Chessman Square**. It reminds me of all the groups who were influenced by

THIS MONTH'S PIX TO CLIQUE

GARY VALENTINE - The First One. The guy who put the bounce into **Blondie**'s first album has got enough new material and a sharp enough band to start building a cult in his own right. As earnest, sentimental and likeable as a young **Buddy Holly**, he's made a record that stands above nearly every other underground attempt at light pop, because he has the convincing personality such music ultimately requires.

B-52's - Rock Lobster. This will take some getting used to; the band's concept is rather general, and its combination of **B-Girls** fluff and **Tom Verlaine** experimentation a little hard to bring into focus, but whatever it is they're doing, it's unique. A demo only, but compelling. Wait till they make a real record!

FLASHCUBES - Christy Girl. From the unlikely town of Rochester, NY this band appears with their nifty T-shirts, well-learned **Badfinger**/**Raspberries**/**Shaun Cassidy** moves, and gives us a record that any lover of **Tom Petty** or **Big Star** should identify with immediately. Though not typical of the band's more aggressive live show, this single points to a group worth keeping an eye on.

RODNEY BINGENHEIMER & THE BRUNETTES - Little GTO/Holocaust on Sunset Blvd.

This is one you're not likely to hear, unless it gets

the **Byrds** in '65, a full harmonic sound and a spirit of innocence.

Detroit is more active today than it has been in years, though the local tradition of heavy metal, power-rock with political overtones hasn't been eroded much by punk fashion. Best thing out of there lately is the **Mutants**' "So American", pretty much in the same spirit as the **MC5**'s "Back in the U.S.A.". Also of note is the 2nd **Cinecycde** release, more good hard rock. **Jett Black**'s "Mademoiselle" has strong (and obvious) roots in **Mott the Hoople**. The most uncharacteristic Detroit band is the **Romantics**, whose "Tell it to Carrie" is as bright and fresh as the **Hollies** at their best. Only the **Reruns**, whose 45 is due momentarily, compare to them in this regard.

Toronto is another city we've come to expect excellence from. Bands there have a high quotient of art school sensibility combined with mod/pop orientation that never degenerates into California-style inane parody. Latest releases include **Simply Saucer**, who compare themselves to the **Kinks** but can also be compared to the lighter side of the **Velvets** ("Beginning to See the Light" etc) and most of the best '60s garage bands. I also like **Teenage Head**, though they're not as much like the **Real Kids**/**Flestones**/**DMZ** school of **Groovies** disciples as I would've expected. "Picture My Face" is a tough, energetic rocker that even **Ted Nugent** fans should be able to appreciate. The newest **Dishes** record, "Hot Property" places them in a league with the best descendants of the old **Roxy Music** sound. Another intriguing disc from north of the border (Vancouver) is the **No Fun** EP, with more of that fab "acid punk" sound all the kids are going crazy over...

Speaking of which, the strangest, most oblique piece of vinyl that's crossed my turntable in recent months is the 14-minute EP by **Orchid Spangiafora**, which puts the **Residents** to shame. There's simply no understanding why this record was made, what it's about, or how they justified the hundreds of hours that must have gone into it. But then, I never understood

bootlegged, because Rodney's backing band here includes a certain NY band with 4 guys and a girl, with additional vocals by some relatives and in-laws of **Brian Wilson**, and the respective bigtime record companies have refused to grant a release for their performances. What a shame... "GTO" is a taut, rocking version and even Rodney sounds inspired. It's the flip, tho, where producers **Dan & Dave Kessel** throw in every production trick they've learned in 20 years of hanging around with **Phil Spector** and his crowd, coming up with a classic of multi-tracking matched only by the **Beatles** of "No. 9" and "I Am the Walrus" fame.

EUCLID BEACH BAND - There's No Surf in Cleveland. Put together by an editor of Cleveland's local music rag and **Richard Reising**, veteran of many local bands, this might be the ultimate midwest **Beach Boys** song **Eric Carmen** has always wanted to write. This is the kind of local record that ought to emerge from the New Wave market and break the national charts wide open, and in fact it had its chance when Cleveland Intl. Records (home of **Meat Loaf**) picked it up for general release. Didn't make it, but it's still a classic. And don't miss the B-side, which sounds like "Out of Limits" produced by **Joe Meek** (the guy who did "Telstar"), **Ventures** guitars with atmospheric echo, weird laughter—a definitive surf novelty flip side.

Andy Warhol either, and this reminds me of some of his stuff. Send a dollar to Robert Carey, 5 Peter Cooper Rd, NY 10010.

Atlanta is beginning to shape up as a music center, with the **Fans** (one of America's first-generation new wave bands, whose 2-year-old EP is no indication of how far they've advanced by now), the **Brains** (some of the best electro-bizarro stuff we've heard), **Desperate Angel** (pop), **B-52s** (see inset), **Darryl Rhoades**, and the **Para-Band** (complex,



convoluted jazz-punk) all contributing to a scene that will probably be discovered by Stiff any day now.

But where's New York? Only things we have are **Marbles** (an old recording from a probably defunct band), a 4-year-old **Chris Bell** tape, and some mediocre stuff from the suburbs or upstate regions. There's a new generation of bands (see **NY Rocker** for ongoing coverage of them) that should be delivering product soon, however, so don't write off the Appleyet.

Meanwhile, back in England...everyone there says things are dead, but from this side of the pond, it seems that even with all the mediocre identipunk records, the cash-ins, the lack of new bands exploding with the impact of the first-generation groups and all the other faults kids in London complain of, the scene as a whole is a damn sight healthier than what we've got here, and from this distance I can detect all kinds of evidence that the creativity of British rock is still at some sort of peak.

Consider the psycho-pop axis represented by "Eno's children": **Devo**, **Talking Heads**, etc., and on the British side, the **Soft Boys** ("Anglepoise Lamp" is closer to loony pop than their **Syd Barrett**-like **Raw EP**), **Wire**, **Stranglers**, **Buzzcocks**, the **Boomtown Rats** ("Like Clockwork" is such a change in this direction from their earlier work that you'd hardly recognize them), **Punishment of Luxury**, and quite a few of the other new bands, such as **Victim**, whose extremely home-made release "Strange Thing By Night" (they're Irish) is basic punk with the suggestion of a lot of complicated ideas, minor keys, etc., that if they had a decent recording budget would probably result in the kind of record Virgin or even A&M would put out. More and more new bands are using synthesizers, keyboards, unexpected chord and time changes, etc., making it hard to tell new wave from progressive rock at this point. That particular fusion is well underway, in fact, and there are two ways to look at it: one, that music is going back to where it was 3 years ago and we're in for another boring round of pretentious, self-conscious, slick, vapid music. Two, that the more adventurous punks are picking over the progressive

CHECKLIST OF INDEPENDENT U.S. NEW WAVE 45s and EPs: June-Sept. 1978

The Action - Get Back to Me/Any Day Now (Radiogram - Stow, OH)
Willie Alexander - Kerouac/Mass Ave (BOMP, Boston)
Aunt Helen - Big Money/Rebecca (Rock Starr, Lockport, NY)
The Beatles Costello - Washing the Defectives (Pious - Boston)
Rodney Bingenheimer & the Brunettes - Little GTO/Holocaust on Sunset Blvd (Stars in the Sky - LA; not released to public)
Black Randy & Metro Squad - Idi Amin/I Wanna Be a Nark (Dangerhouse - LA)
Boyfriends - You're the One/I Don't Want Nobody (BOMP - NY)
Budguzzlers - Go Surfin (NJ)
Christopher BURGART - Rhyme and Reason/Belle Isle (El Rauncho - SF)
Chain Gang - My Fly/Cannibal Him (Kapitalist - NY)
Chain Gang - Son of Sam/Gary Gilmore & the Island of Dr. Moreau (Kapitalist - NY)
Gary Charlson - Real Life Saver/Not the Way it Seems (Titan - Kansas City)
Cinecyde - Black Vinyl Threat (Tremor - Detroit)
Controllers - Killer Queens/Neutron Bomb (What? - LA)
Mickey Clean & the Mezz - Hillside Walking/Drifting (Asa - Boston)
Jay Condom - Let's Make Lust/Apeweeek (Eep - LA)
Deadbeats - Kill the Hippies (Dangerhouse - LA)
Desperate Angel - Shake You Down/It's All There (December - Atlanta)
Dickies - Paranoid/I'm OK, You're OK (A&M -)
DOA - Nazi Training Camp (Sudden Death - Vancouver, BC)
Euclid Beach Band - There's No Surf in Cleveland/Laugh in the Dark (Scene - Cleveland)
Fear - I Love Livin' in the City/Now Your Dead (Criminal - LA)
Freestone - Church/Bummer Bitch (Ahashic - San Francisco)
Germes - Lexicon Devil/No God (Slash - LA)
Gizmos - EP: World Tour (Gulcher, IN)
Horn & Hard Art - Mister Mister (Philadelphia)
Human Switchboard - I Gotta Know/No! (Clone - Ohio)
Invaders - Could You, Would You/Long Time Comin' (Sea-West, Seattle)
Ivories - Let Me Ride/City of Wheels (Tremor, - Detroit)
Jett Black - You Make Everything Dirty/Mademoiselle (Fiddlers - Detroit)

Jumpers - I Wanna Know/You'll Know Better When I'm Gone (#1 - Buffalo)
Barry Knoedl - I Just Wanna Make You Happy (Death - NY)
The Last - She Don't Know Why I'm Here/Bombing of London (BOMP - LA)
The Last - Every Summer Day/Hitler's Brother (Backlash - LA)
Roy Loney - EP: Artistic as Hell (AF - SF)
Brad Long - Love Me Again/Come to Me (IN)
Gregor MacKenzie And... - Concealed Weapon (Break'er - Mpls)
Man-Ka-Zam - Surf Rhapsody/Love with Machinery (Britz - NY)
Marbles - Computer Cards/Forgive and Forget (Jimbo - NY)
Mr. Curt - Write Down Your Number/I'm Going Blind (Euphoria - Boston)
Mary Monday - I Gave My Punk Jacket to Rickie/Popgun (Malicious - SF)
Mutants - So American/Piece of Shit (FTM - Det.)
Wazmo Nariz - Tele-Tele-Telephone/Gadabout (Fiction - Chicago)
The News - She's So Square/The Kids are Dancing (Rock Springs, WYO)
No Fun - EP: Paisley Brain Bolts of the Mind (Werewolf T-Shirt Records, Vancouver, BC)
Novak - Yummy Yummy Yummy/Too Many Girls (Dumb, SF)
Orchid Spangiafora - Dime Operation (NY)
Ozzie - Android Love/Organic Gardening (Make Me - Sacramento, CA)
The Pack - Get Off My Hog/Rawhide (Slash - Falls Church, VA)
The Para Band - Nazi Hunter/Looking Through the Window (Atlanta)
Plugz - Mindless Contentment/Move/Let Go (Slash - LA)
The Poor Boys - She's a Photographer/ Twice a Day (Owl - Santa Cruz, CA)
The Poppees - Jealousy/She's Got It (BOMP - NY)
Prix - Love You Tonight/Everytime I Close My Eyes (Miracle)
Quick Fox - Indian/Feel My Touch (Wild - Syracuse, NY)
Razer - Another Kind of Man/Don't Be Tame (Snap Crackle Rock - IL)
Rick & Famous - Return to Whatever (Moxie - LA)
Shock - EP: This Generation's On Vacation/I Wanna Be Spoiled/Overseas (Impact - LA)
Shoes - Tomorrow Night/Okay (BOMP - Chicago)
Simply Saucer - She's a Dog/I Can Change My Mind (Pig - Toronto)
Snakefinger - The Spot (Ralph - SF)
Spys - Midnight Riders/Plastered in Paris/I Don't Need Your Love/Lies (Black Market - LA)
S.S.T. - Close Encounters (Tidal Wave - SF)
Strider 88 - 21st Century Hero/Listen to the Band (LA)
Teacher's Pet - Hooked on You/To Kill You (Clone - Ohio)
Teenage Head - Picture My Face/Tearin' Me Apart (Epic - Toronto)
Tuxedo Moon - Joeboy/Pinheads on the Move (Tidal Wave - SF)
Chris Tolin - Home Movies/Free Charlie (Fiction - Chicago)
20/20 - Giving it All/Under the Freeway (BOMP - LA)
Twinkeyz - ESP/Cartoon Land (Grok - Sacramento, CA)
Gary Valentine - The First One/Tomorrow Belongs to You (Beat - LA)
The Vanitys - Cocoanuts for You/So Far Away (Rings of Saturn - Monterey, CA)
The Weasels - Beat Her With a Rake/I'm the Commander (Siamese - LA)
X - Adult Books (Dangerhouse - LA)
The Zeros - Beat Your Heart Out/Wild Weekend (BOMP - la)
The Zooks - The Same New Wave/Dog House/Gerald Ford Boogie (Boycott - Detroit)

LATE ADDITIONS

Torn & Frayed - Sweet Baby JR (Rabid - Canada)
Alex Chilton - Bangkok (Lust on Lust - NY)
Chris Bell - I Am the Cosmos/You and Your Sister (Car - NY)
Suburbs - EP: 9 songs (Twin Tone - Mpls)
Flashcubes - Christy Girl (Rochester, NY)
Nikki Corvette & Convertibles - Backseat Love (JD - Detroit)
Spooks - (Twin Tone, Mpls)
Nervebreakers - EP: My Girlfriend is a Rock (Wild Child - Texas)
Single Bullet Theory - 12" EP (Richmond - VA)

"the normal"



corpse to see if there are any good ideas that can be plundered without sacrificing the intensity of their music. Let's pray it's the latter...

The extreme fringe of this progressive wing includes some of the most interesting (and most in-demand among American import buyers) records coming out of England these days, things like "T.V.O.D." by the **Normal**, and "United" by **Throbbing Gristle**, both of which are getting airplay in LA due to overwhelming requests. I could see this kind of thing becoming quite popular, as it's very infectious; there could even be a disco version of

**CHECKLIST OF FOREIGN NEW WAVE 45s
& EPs: June-Sept. 1978**

UK and Foreign 45s and EPs

ALTERNATIVE TV - Life After Life (Deptford Fun City)
ALTERNATORS - No Answers (NRG)
ANGELIC UPSTARTS - Death of Liddel Towers (R.T.)
ART ATTACKS - I Am A Dalek (Albatross)
ATTRIX - Hard Times (Attrix)
AUTOMATICS - When the Tanks Roll Over Poland (Island)
AUTOMATICS - Kotzia Tahkn (Island)
BABEEZ - EP *Australia*
ED BANGER - Kinnel Tommy (Rabid)
BARRON KNIGHTS - Back In Trouble Again (Epic)
BEARS - On Me (Waldo's Records)
IVOR BIGGIN - Wankers Song (Blue/B. Banquet)
BILBO - She's Gonna Win (Lightning)
BISHOPS - I Take What I Want (Chiswick)
BLAST FURNACE & the HEATWAVES - Trust Me/Me and the Devil (Nighthawk)
BLEACH BOYS - Chloroform (Tramp)
BLITZKRIEG BOP - UFO (Lightning)
BLONDIE - Picture This (Chrysalis) Yellow Vinyl)
BLOODSHOT - Stroll
BOOMTOWN RATS - Like Clockwork (Ensign)
BOOMTOWN RATS - She's So Modern (Ensign)
BOYFRIENDS - I'm In Love Today (UA)
HERMAN BROOD & his Wild Romance - Rock & Roll Junkie (Aves) *Dutch*
BUZZCOCKS - Noise Annoys (UA)
ANDY CAMERON - I Wanna Be A Punk Rocker (Klub)
COMPACT - I'm Your Puppet (Missing Link) *Aust.*
CAPTAIN SENSIBLE - Jet Boy Jet Girl
CARPETTES - Small Wonder (Small Wonder)
CATS CHOIR - 12" 45 (Raw)
CHELSEA - Urban Kids (Step Forward)
JOHN COOPER CLARK - Post War Glamour Girls (Safari)
CLASH - White Man in Hammersmith Palais (CBS)
CLAYSON & the ARGONAUTS - The Taster (Virgin)
CLOUT - Substitute (EMI)
COOL GHOUL - Fascist
ELVIS COSTELLO - Pump It Up/Big Tears (Radar)
WAYNE COUNTY - Blatantly Offensive (Safari)
WAYNE COUNTY - Trying To Get On the Radio (Safari)
CYANIDE - Mac the Flesh (Pye)
CYBERMAN - Cybarnetic Surgery (Rockaway)
DANSETTE DAMAGE - The Only Sound (Shoestring)
DEPRESSIONS - Get Outta This Town (Barn)
DESPERATE BICYCLES - Occupied Territory
DEVO - Bootleg EP: Mechanical Man
DEVO - Be Stiff
DICKIES - Doggie Do (A&M) pink vinyl
DILDOS - Help Me Loving You (Lark) *Dutch*
DOWNLINERS SECT - Leader of the Sect (Charly)
DRIVE - Jerkin (NRG)
DRUG ADDIX - Gay Boys In Bondage (Chiswick)
DUTCH ELM - Donna (Rox)
EATER - Debutantes Ball (The Label)
EDDIE & the HOT RODS - Life on the Line (Island)
ESSENTIAL LOGIC - World Friction (Rough Trade)
EXITS - Apathy (Way Out)
EXITS - Clean (Lightning)
FALL - Bingo Master's Break-Out (Step Forward)
FEATURES - Title Unknown (Progress)
PATRIK FITZGERALD - Buy Me, Sell Me (Small Wonder)
MICK FLINN BAND - Doin' It Right (EMI)
FLYS - Fun City (EMI)
FRESHIES - EP (Razz)
FRUIT EATING BEARS - Door In My Face (DJM)
GARDEN DARKX - Heartbeat (New Bristol)
IAN GOMM - Come On (Albion)
ERNIE GRAHAM - Romeo & the Lonely Girl (1 Off)
GYRO - Central Detention Centre (Rabid)
HELMETTES - Half Two *Dutch*
HEROES - Think It Over (Rox)
HORROR COMIC - I Don't Mind (Lightning)
HUMAN LEAGUE - Being Boiled (Fast 4)
HUMPHREY OCEAN - Whoops a Daisy (Stiff)
IGGY - I Gotta Right (RCA)
INCREDIBLE KIDDA BAND - Everybody Knows
INFESTED - EP (Great Disaster)
INTERVIEW - Birmingham (Virgin)
JAM - David Watts (Polydor)
JET BRONX - On the Wall (Lightning)
JILTED JOHN - Jilted John (Rabid)
JOHNNY G. - The Hippie's Graveyard (Beggars B.)
WILKO JOHNSON - Walking On the Edge (Virgin)
JOLT - I Can't Wait/Route 66 (Polydor)
JOLT - What'cha Gonna Do About It (Polydor)

"T.V.O.D." (though I hope **Giorgio** isn't reading this...things he did 10 years ago, like "Stop", could have led to this music if he'd kept it up) and if **ABBA** would probably love to learn the trick of getting as thick a sound as **Throbbing Gristle**. Next sensation to emerge from this scene will probably be the **Human League**, with more synthesizers than all of them, although the weirdest thing is that if "Being Boiled" were played with reverb guitars rather than ARPs, it would sound like an old **Ventures** record...

As for Power Pop, well the English didn't seem to want it, but all the same a lot of excellent records have come out there that would fall into this category. My favorite is the **Rubinoos**' "I Wanna Be Your Boyfriend", though of course they're an American band. But the English themselves, even such trend-mongers as Stiff, have contributed their share. **Lene Lovich's** rendition of "I Think We're Alone Now" is the best re-recording of this song I've heard, and that includes quite a few. The **Bears** "On Me", recorded live at Waldo's Jazz Club (Watford) is a real sleeper, too. Sounds like a combination of the **Romantics** and the **Sex Pistols**. Another Stiff release, "I've Got A Heart" by the **Realists** is a first rate pop record, handclaps and all. What's more, these guys have beards and one has long hair! What does it all mean?



After all the hype on **Tanz Der Youth** I was surprised to find their record a good but totally derivative example of pseudo-**Stranglers** pop. The B-side, though, is quite catchy (if you can imagine **Sailor** or **Chicory Tip** with the **Stranglers'** rhythm section, that's as close as I can come to describing the

sound of it...). The **Boyfriends** are one of the groups English critics always mention when maligning Power Pop and from "I'm In Love Today" I can see why. Despite their use of the **Stranglers'** producer **Martin Rushent**, it's a quite ordinary, predictable record, with none of the raw energy that a pop record needs to appeal to the New Wave audience. By contrast, the **Zones**' "Sign of the Times" is impressively strong, imaginative, gutsy, and memorable. Same goes for the **Rich Kids'** latest, "Ghosts of Princes in Towers", a big improvement over "Marching Men", which I

Since this column was written several new, important releases have come out that would be old news by the March issue (I'm writing this in October), hence this update. All records here are UK releases.

My absolute fave these days is "Ever Fallen in Love" by the **Buzzcocks**. Over their last 3 singles they've been turning into a decidedly pop-oriented band, and the juxtaposition of early-**Who** pop energy with the band's raw sound is fresh and intriguing. This record won't make you want to kill a passer-by but if it doesn't make you hop up and down with excitement you'd better see a doctor...

New one by the **Pleasers**, "You Don't Know" is their best yet. Produced by **Tommy Boyce**, full of that old **Beatles** charisma and the band's own bright personalities, it sounds like a hit to me...

The long-awaited **Siouxsie & the Banshees** 45, "Hong Kong Garden" (currently #1 in the UK charts) makes you wonder why they were the last of the first-generation punk bands to get signed. **Siouxsie** sings as well as any **Grace Slick**, the band is powerful and committed, the

found overblown, though some critics fancied it. But it did have a nice flip, the old **Small Faces** tune "Here Comes the Nice" done live, and on the whole this band is living up to initial hype quite well. The choice of **Mick Ronson** as producer was a good one; the guitars now have a solid crunch that matches the aggressive



bass sound and offsets the smooth, too-light vocal sound of the band.

The latest **Buzzcocks**, "Love You More" has the same general sound (that upfront bass is becoming a trademark among all the better English groups) but a poppier sound than we've come to expect. As far as new sounds go, I like the **Softies**' "Suicide Pilot", a kind of rockabilly punk. **Patrik Fitzgerald** continues to fascinate, with his 2nd EP "Backstreet Boys", though

I wonder if the world is ready for cynical poetic punks with acoustic guitars. "The Hippys Graveyard" by **Johnny G.** is a couple years late for the hippie backlash, though maybe just in time for the psychedelic revival – tell the truth, doesn't everyone's hair seem to be getting longer? The danger signs are all around!

One of the biggest overnight hits in England recently was **Jilted John's** "Jilted John" but if you buy it expecting raw power, watch out. What it's got is refreshing humor, combining punkish spunk with the old boy-meets-girl/boy-loses-girl story with a result that's, well, unique. Another interesting record is the **Rivals** "Skateboarding in the U.K." "Top of the Pops" on a new local label out of South London. Both sides are good, but I rate the flip, which incidentally is nothing like the **Rezillos** namesake. It's a totally infectious, singalong type thing of the sort **Mott the Hoople** might've done at one time, like a more controlled, more "produced" "Roll Away the Stone".

production is thoroughly professional, the arrangement novel and catchy. Flip side, "Voices", is as bizarre and adventurous as the other is commercial, establishing this as a group not to be underrated. Can't wait for the album...

A very weird record indeed is "Space Boogie"/"An Amazing Grace" by **Keith Armstrong** (Old Knew Wave). First record I've seen whose label advises you to play it at 45 or 33, it seems to be old-timey blues/gospel harmonica music played psychedelically through a synthesizer, but I couldn't even begin to guess how it was actually done. With the record comes a sheet proclaiming it "the first and probably the last record" on the label, and with some interesting thoughts on starting up a musical co-op for experimental new wave records. Write for info to OKW, c/o The Victory Cafe, 54 Eversholt St, London, and include IRC...

Sex Pistols fans won't want to miss "Justifiable Homicide" by **Dave Goodman & Friends**. Goodman, the Pistols' original producer, sings here backed by **Cook and Jones**, and from the protest theme down to the last blast of the music, it's hardcore punk of the best kind.

The **Nips** (formerly **Nipple Erectors**) have a new one out, "All the Time in the World" (Soho), and like their first it's straight punk on

Speaking of rockabilly/punk, which we did earlier, one of the most compelling records of any type that I've heard lately is by **Lee Kristofferson**, who sounds like a better-produced **Cramps**. And I love the **Cramps**. If you remember **Zacherly**, "Dinner With Drac" needs no description, although it's important to note that it's done with imagination, flair, and intensity, not like some "novelty". Personally I prefer the B-side, "Night of the Werewolf", a **Link Wray** sound that will knock you over.

For fans of the more traditional sound, there are a few great things to pick up on. The **Count Bishops** (now just **Bishops**) have put out stunning versions of "I Take What I Want" and "I Want Candy", the latter on one of Chiswick's charming 6" singles. Oblivious to fads and trends, these guys just go on mining that motherlode of mid-60s R&B/punk, **Stones** and **Pretty Things** style, and getting better all the time. A little short on imagination, perhaps, but that was never the point. Still, imagination never hurts, for instance on the **Fruit Eating Bears** "Door In MY Face", which I'd

NEON - Anytime, Anyplace, Anywhere (Sensible)
NEON HEARTS - Regulations (Neon Heart)
NEON HEARTS - Answers (Satril)
NEW BONDAGE - Shocked & Defeated (CBS)
NEW HEARTS - Plain Jane (CBS) Swedish
NIGHTSHIFT - Love Is Blind (Zoom)
999 - Feelin' Alright
1984 - Salted City (Skydog) French
NIPPLE ERECTORS - King of the Bop (Soho)
NIPPLE ERECTORS - All the Time in the World
O LEVEL - East Sheen
OLLI and ULF - Red Hot (Polydor) German
ONLY ONES - Another Girl, Another Planet (CBS)
ONLY ONES - Another Girl, Another Planet (CBS)
Rereleased 12" 45, Different B-side
PENETRATION - Firing Squad (Virgin)
PIRATES - Johnny B. Goode's Good (WB)
PORK DUKES - Telephone Masturbator (Wood)
PRETTY BOY FLOYD & the GERMS -
Spread the Word Around (Rip Off)
PROLES - Go To the Seaside

rate as one of the rockiest, most exciting records of the month – nothing we haven't heard before, but put together cleverly enough to keep me interested. Same applies to **Ian Gomm's** "Come On", a song **Chuck Berry** did 20 years ago and the **Stones** did (their first single) 15 years ago. **Ian** (**Nick Lowe's** old mate from **Brinsley Schwarz**, in case you don't recognize the name) has slowed it down, added a reggae beat and thrown in a moody synthesizer drone, and it works. I also want to mention "Big City"/"All Day and All the Night" by **Speed**. If you like the **Bishops** this is equally rootsy. And it's in "simulated mono".

Of the records in what you'd call a purist punk vein, some of the better ones include **Dansette Damage**, with "The Only Sound", the most convincing scream of frustration I've heard in a long time, along with "New Musical Express", a putdown of mindless journalism the like of which I haven't heard since **Johnny Rotten's** first interviews. The **Levton Buzzards** "19 and Mad" aspires to the same

the A-side, and a strong slice of "punkabilly" on the flip – "Private Eye", a reworking of "Red Hot" with none of the primitive, understated sound that characterizes rockabilly but plenty of crude energy.

The **Jam's** new 45 has a great photo of **Keith Moon** on the back and a loving tribute of "So Sad About Us", but the top side, "Down in the Tube Station at Midnight" is a long, introspective track from their new LP that sounds more like a post-Tommy Townshend song than the **My Generation/Quick One** era I was hoping the **Jam** would stay in awhile longer...

kind of outrage, but where were they 2 years ago when **Eater** did "I'm 15"? Good lyric, though: "Wild demons in my brain/Echoes of 'Ouvre Le Chien' ". "Big Time" by **Rudi** (on the same Ulster label that gave us **Victim**) pogoed along quite brightly, reminding me vocally a bit of **Generation X**. **Sham 69** have always been a bit too self-righteous to take seriously, but "If the Kids Are United" has a pounding intensity that British punk never should have lost. If you must have a silly diatribe with your punk music, take these guys over **Tom Robinson** – they sound like they really mean it, at least.

The latest critics darlings, the **Nipple Erectors**, sound quite ordinary on "Nervous Wreck", but "King of the Bop" is – guess what? – more rockabilly/punk! **Gene Vincent** style, this time. With the recent release of **Ray Campi** on Radar and the increasing flow of new rockabilly bands from Chiswick, Raw, and Charly, this could be a trend indeed.

(continued on page 46)

PUBLIC IMAGE - Public Image (Virgin)
PUNISHMENT OF LIFE - Puppet Life
(Small Wonder)
RADIATORS - Million Dollar Hero (Chiswick)
RADIO BIRDMAN - TV Eye (Trafalgar) Australia
RAMBLERS - We Want the World (Crystal) German
RAMONES - Do You Wanna Dance?
Long Way Back to Germany/Cretin Hop (Sire)
RAPED - Cheap Night Out (Parole)
REACTION - I Can't Resist (Island)
REALISTS - I've Got A Heart (1 Off)
REAL KIDS - All Kindsa Girls (Red Star)
RECORD PLAYERS - MOR
REVENGE - Our Generation (Loony)
REZILLOS - Top of the Pops (Sire)
RIBS - Man With No Brain (Aerco)
RICH KIDS - Ghosts of Princes In Towers (EMI)
RICH KIDS - Marching Men (EMI)
JONATHAN RICHMAN & MODERN LOVERS
Astral Plane (Beserkley)
JONATHAN RICHMAN & MODERN LOVERS
Abdul and Cleopatra (Beserkley)
RIFF RAFF - I Wanna Be A Cosmonaut (Chiswick)
RIVALS - Skateboarding In the UK (Sound on Sound)
TOM ROBINSON BAND - Up Against the Wall (EMI)
ROWDIES - A.C.A.B. (Birdsnest)
JOHNNY RUBBISH - Living In NW3 4JR (UA)
RUDE KIDS - Reggare is a Bunch of MoFos
(Polydor) Swedish
RUDI - Got One (Big Time)
SAINTS - Security
SATANS RATS - You Make Me Sick (DJM)
SCHOOLGIRL BITCH - Think For Yourself (Garage)
SEX PISTOLS - Submission (Glitterbest) French
SEX PISTOLS - Great Train Robbery
(Virgin) 7", 12"
SHAM 69 - Angels With Dirty Faces (Polydor)
SHAM 69 - If the Kids Are United (Polydor)
SKUNKS - Good From the Bad (Eel Pie)
SLAUGHTER & the DOGS - Where Have All the
Boot Boys Gone (Decca)
SLAUGHTER & the DOGS - Quick Joey Small (Decca)
SMIRKS - Ok-UK (Beserkley)
SNIFF n TEARS
SNIFFERS - I Like Boys (Lightning)
SOCIAL SECURITY - I Don't Want My Heart
To Rule My Head (Heartbeat)
SOFT BOYS - Anglepoise Lamp (Radar)
SOFTIES - Suicide Pilot (Charly)
SORE THROAT - Zombie Rock (Albion)
SPEED - Big City (It)
JOHN SPENCER'S LOOTS - Natural Man
(Beggars Banquet)
SQUARES - No Fear (Airebeat)
SQUEEZE - Bang Bang (A&M)
STADIUM DOGS - Easy Beat (Magnet)
STIFF LITTLE FINGERS - Suspect Device
(Rigid Digits)
STOAT - Up To You (City)
STRANGEWAYS - Wastin' Time (Real)
STRANGLERS - Old Codger (UA)
SUBWAY SECT - Nobody's Scared (Brail)
SUBWAY SUCK - NRK/AE (Snowball)
SUICIDE - Cherie (Red Star)
SURVIVORS - Baby Come Back (Real)
TANZ DER YOUTH - I'm Sorry, I'm Sorry (Radar)
TELEVISION PERSONALITIES - 14th Floor
(Teen 78)
TELESCOPES - Bye Byes (Ain't Nice)
(Penthouse PENT 5)
THROBBINGGRISTLE - Zykion/Zombie (Industrial)
JOHNNY THUNDERS - Dead or Alive (Real)
TIGHTS - Bad Hearts (Cherry Red)
TONIGHT - Money That's Your Problem (TDS)
TOO MUCH - Who You Wanna Be (Lightning)
STEVE TREATMENT - Five A Sides
TUBEWAY ARMY - That's Too Bad (B. Banquet)
TUBEWAY ARMY - Bombers (Beggars Banquet)
2 TIMERS - Now That I've Lost My Baby (Virgin)
TYLAGANG - Don't Turn Your Radio On (Beserkley)
UNION - Thump (Missing Link) Australia
UNWANTED - Withdrawal 7", 12"
USERS - Sick Of You 12"
USERS - Kicks In Style (Warped)
VENUS & the RAZORBLADES - Workin' Girl (Spark)
VIBRATORS - Judy Says (Epic)
VICTIM - Strange Thing by Night (Good Vibrations)
VICTIMS - Television Addict (Victim) Australia
VIP'S - Music for Funsters
VISITORS - Take It Or Leave It (NRG)
DANNY WILD - Mean Evil Daddy (Raw)
XTC - Statue of Liberty (Virgin)
Y TRWYNAU COCH - Merched Dan 15
(Recordiau Sgwar) Welsh
YOUNG ONES - Rock n Roll Radio (Virgin)
ZONES - Sign of the Times (Arista)

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Yardbirds - Questa Volta (PS)	\$4
Yardbirds - Boom Boom (PS)	\$4
Smile - Earth (pre-Queen)*	\$3
Beach Bums - Ballad of the Yellow Berets (Seger's first)	\$25
Pink Floyd - Gong EP (Italy, live)	\$20
Rolling Stones - Out of Time (Italy) (PS)	\$7
Beatles - Butcher Cover EP ("Top of the Pops")	\$10

Public Service Interview 45s [DJ only]:

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Rolling Stones/G. Benson	\$15
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Who/Bowie (Garson)	\$20
Fleetwood Mac/Outlaws	\$12
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Rare Albums:

Rokes - These Were (greatest) (Italy)	\$13
Pagliari - Time Race	\$7
Pagliari - Live (2 LPs)	\$13
Circus - Metromedia LP (great '73 local power-pop from Cleveland)	\$12.98
Dragonfly - Megaphone (great 60s band, like Watchband, Blue Cheer)	\$12
Chocolate Watchband - One Step Beyond	\$10
Gene Cornish & Unbeetables - At Palisades Park (early Rascals)	\$15
Kingsize Taylor - Real Gonk Man (rare US LP by Liverpool legend)	\$15
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Shadows of Knight - Gloria	\$10
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Quicksilver - Live '66 (Italy)	\$25
Mick Farren - Mona (UK)	\$30
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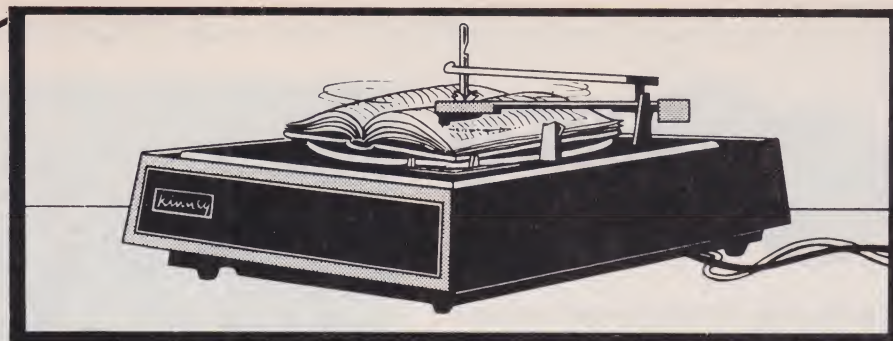
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BOOKS

DYLAN: An Illustrated History

By Michael Gross

Grosset & Dunlap, \$6.95

Of the countless books and pamphlets on **Dylan**, I'd recommend this 9x12 volume, packed with choice photos and written as a straight-forward fan's history, not an obscure metaphorical mass of Dylanology. With the perverse obsession of most of his biographers, and the ridiculous figure the man himself cut these days, it's too easy to laugh him off as another bloated relic of the annoying past, especially if one has no firsthand recollection of why and how all the myth-making was inspired. But while it may be politically expedient to toss **Dylan** on the trash heap, it would be a serious mistake to do so without at least a nod to his one-time accomplishments.



Listen today to the best of his '65-66 stuff — *Highway 61*, the bootleg *Live at Albert Hall*, singles like "Subterranean", "I Want You", "Positively 4th Street", etc., and I defy you to name anything more inspired, crazed, brilliant, caustic, intense, essential, and **punk** anywhere in the history of rock & roll. You can't, because for a brief, insane time this man was wired into the main pulse and there's simply no denying it. Nobody stays wired in forever, of course, that's one of the rules, so there's no more reason to blame him for not remaining what he was then there

is to make him a tin god. It should be enough that we can still plug into what he did and get a jolt from it. And we can.

What this book does is make it easier to focus on what was important about **Dylan**. By concentrating on the pre-accident years, not doting on folkie days and certainly not (despite a surplus of recent photos) devoting more than token coverage to events after 1967, Gross has managed (where more profound writers have failed) to zero in on the time that was important, and capture it in text and quotes of the period, bringing it to life with dozens of incredible photos, many seldom or never seen before. The photos really tell it all — **Dylan** the manic speedfreak in screaming pinstripe pimp suit babbling at **Francoise Hardy** in Paris, 1966; **Dylan** on the streets of San Francisco in '65 looking into the camera with **Johnny Rotten** eyes while poets around him talk to each other; **Dylan** looking chillingly like a dazed **Richard Hell** in Heathrow Airport as teenage girls mob him; **Dylan** behind impenetrable shades, gazing out on the chaos of the mid-'60s, guitar firmly in hand and a knowing sneer on his lips. This guy was an archetypal punk, no less than **Keith Richard** or **Iggy**, and it's plain to see how he still continues to define a certain iconoclastic style, a basic street posture, even today, purely on the strength of these 18-year-old photographs.

Music Works #2

Independent Recording Issue

83 McAllister, #402

San Francisco, CA 94102 \$3.00

This is one of four volumes available from Music Works, ostensibly a quarterly periodical but more a book in the sense of the old *Whole Earth Catalogs*. This particular volume is in fact going to be expanded and issued as a book later this year by Crown, but you may not want to wait. It's packed with articles and interviews with various independent recording figures of the San Francisco region, all on the subject of making your own records, running an independent record company, etc., and by combining the experience of dozens of people who have actually done it, in all fields from ethnic music to rock & roll, it's the most comprehensive and enlightening work of its kind. It includes tips on song publishing, the role of a producer in low-budget recording, how to get airplay and distribution, interviews with **Bill Graham**, **Ed Denson**, **Mickey Hart** and others. Though heavily slanted toward Bay Area readers, its lessons are universal, and for some of our readers in Europe, no doubt the coverage of San Francisco's local scene and the dis-

tracting psychedelic artwork which permeates this volume will be an added bonus.

THE ILLUSTRATED DISCOGRAPHY OF SURF MUSIC 1959-1965

by John Blair

J. Bee Prod, Box 1584, Riverside, CA 92502 \$4.00

The title pretty much tells the story. John Blair has assembled a monumental amount of information on surfing records (he excludes hot rod music and imitations of the **Beach Boys** vocal sound, concentrating on instrumentals) arranged by artist, supplemented by photos of rare labels, notes on some of the more interesting/obscure records, a separate LP listing, reprints of original posters for local surfer stomps, and amazing things like a photo of **Jim Messina** playing surf guitar with unknown friends at a San Bernadino record store in 1963.

Blair believes that, unlike other trends in rock history, surf music was sufficiently localized in California that a comprehensive discography is a realistic goal. With the additions this book is sure to elicit, maybe he'll do it. Meanwhile there is more information here than anyone is likely to have, in a beautifully printed 50-page book with color cover.

A Flamin' Saga

[The Flamin' Groovies Histoire & Discographie]

By Jean-Pierre Poncelet

58 Rue Tiquelonne

75002 Paris \$5.00

The price is a bit stiff and it's all in French, and there aren't many pictures, but other than that it's a real treasure for **Groovies** fans. The group's complicated history is told in easy-to-trace detail, there is a personnel chart tracing all 8 incarnations of the band, and the discography appears to be complete. If you're one of those must-have-everything-on-the-**Groovies** types, get it. If your fandom is less obsessive, try the more accessible *Flamin' Groovies Monthly*, put out by Miriam Linna, 351 Jay St, 5th Floor, Brooklyn, NY 11201, whose enthusiasm is never less than thoroughly contagious.

ROCK 'N ROLL OBSCURITIES Vol. 1

by Don Kirsch

806 S. Fife, Tacoma, WA 98405 \$4.75 (\$6 overseas air)

I like this book. It doesn't pretend to be complete or definitive or anything of the kind, but rather one fan's listing of what he thinks are all the best, obscure rockabilly and hot rock & roll records of the '50s. He knows he probably missed a lot, but his mission is only to provide other fans with an extensive list of records that are guaranteed great, with the knowledge that all his readers are likely to find more than a few classics they hadn't known about, and that additions from readers would likewise turn him on to some new sounds. A fan project in the purest tradition. Don lists the records by label, then cross-references them by artist, so you can see at a glance not only which labels are hotbeds of rockers (some of the most extensive listings are, surprisingly, for labels like Roulette, Dot, RCA and MGM, as well as the more predictable Sun, Meteor, Imperial, etc.) but also a handy rundown of which labels some of the more obscure artists hopped around among (for instance, **Jimmy Heap** can be found on Capitol, D, Dart and Fame; **Clyde Stacy** on Bullseye, Candlelight, G&H and Len). Wow!

IN THE GROOVES

LOU REED - *Live (Take No Prisoners)* (RCA)

Someone who'd never heard of Lou Reed saw this album and asked me who he was. "Lou Reed?" I said. "Why, he was the original punk!" My friend wanted to hear what "the original punk" sounded like. I hadn't played the album yet myself so I put it on. I heard jazz. I heard cocktail music. I heard a monologue. But no punk. "Wait," I said, "here's the song that started it all, 'Waiting for My Man'." This will show you." I put it on. My friend was looking at me kinda funny. "I'm sorry," he said. "I guess I just don't understand what you mean by 'punk'."

THE YARDBIRDS - *Shapes of Things* (Bomb)

This Canadian import comes on 2 colors of vinyl and has a far superior cover, but otherwise it's identical to the Charly set out in the UK. Either way, it's a near-definitive introduction to the group's 1964-66 period, containing all the coolest stuff from the first 2 albums and several unreleased tracks in a delightfully primitive condition. Good liner notes by Chris Welch. If you buy the Canadian one you get a neat poster too.



*Actually 6 normal guys en route to a Halloween party where they hoped to win a prize for "most grotesque costume", they were spotted on 52nd st. by a CBS A&R man with a keen eye for sartorial elegance, or the future of rock & roll, or something. Or nothing. Maybe he figured if they didn't make it as teenage idols, they could always be put to work loading equipment for REO Speedwagon...

MOLLY HATCHET (Epic)

NETWORK - *Nightwork* (Epic)

CHAMPION (Epic)

Epic seems to be throwing out albums by new heavy metal bands the way New York City throws out its garbage—they just toss it out the window without bothering to see where it lands. There's absolutely no justification for bands like these being signed in the

first place—these riffs were hackneyed 6 years ago, these lyrics ("Cheatin' woman, don't play your games...") were *never* original, and it's hard to believe anybody wants to see pictures of wimps posing in studios, idiot bikers, and repulsive Southern longhair boogie cretins, let alone pay \$7.98 for their records. Even the covers on these are tacky, a shocking departure from the usual high CBS standard.

Not even the use of a Frazetta painting on *Molly Hatchet* can redeem the overall guilt of whoever is behind these arrogantly wasteful releases—if the PVC shortage is causing outrageous price increases in albums, why do they let any bunch of ex-Lynyrd Skynyrd roadies make an album—and furthermore, why not release CBS product of at least some cultural significance, such as the *Diodes*, *Vibrators*, *Only Ones* and *Clash*? Yeah, I know. *Molly Hatchet* could be the next *Thin Lizzy* if they stay on the road 8 years, and what do the 9-year-old potheads who buy records like this care about aesthetics anyway?

BOSTON - *Don't Look Back* (Epic)

At least this has the pretense of class. For a brief moment when I first heard the title song I thought I detected some pop consciousness, but then I realized it just sounded like a bad imitation of the *Pop's* "Down on the Boulevard."

BONEY M. - *Nightflight to Venus* (Sire)

Hey, I like this! Okay it's disco, but German mecho-disco of the kind that occasionally produces Kraftwerkian bizarreness, doubled with the fact that these folks are transplanted Jamaicans whose sound and production uncannily resemble *Abba*, but with more freaky experimentation than those Swedish masseusses could ever muster up. Title song is great, "Painter Man" (yes the *Creation* powerpop classic) and "Heart of Gold" are strong interpretations, "King of the Road" as ridiculously enjoyable as "Disco Duck", and since I'm not a communist I can get a huge kick out of "Rasputin" ("Russia's greatest love machine"). This is more than disco—it's modern Euro-pop with a welcome sense of irony and technological humor.

JOHN HAMMOND - *Footwork* (Vanguard)

Here's a guy who's been making great albums for 15 years, always had the best musicians, a unique and compelling voice, and an undeviating commitment to authentic blues. And he's still virtually unknown to the general audience, even though blues has been a path to fame and glory for hundreds of inferior talents. Thank god at least he hasn't given up. You may say he's too much the purist, that if he threw in a bit of *Alvin Lee* excess like *George Thorogood* does he could have the same success, but you know he never will, any more than the *Flamin' Groovies* would record "I Wanna Hold Your Hand" with a disco arrangement... John Hammond loves that old roots sound and he recreates it faithfully, from the Delta style of *Robert Johnson* ("Preaching Blues") to the Chicago blues of *Roosevelt Sykes* and even *Bo Diddley*. There's some

1. **RAMONES - *Road to Ruin* (Sire)** This is the record everyone thought would be "make or break" for the Ramones, but really it's just another great album that won't sell enough to pay Village People's hairdresser bill unless there's a hit single. "Don't Come Close" is out, and its bubblegummy C&W sound might have sold (though it didn't), but my choice would've been "I Just Want to Have Something To Do"—now here's an anthem for the generation that worships heavy metal oblivion! Far from the typical Ramones "wanna" songs, this scorcher has "classic" written all over it, and those double-harmonized Boston guitar leads should cut through any resistance from the anti-punks.

Another favorite is "Questioningly", with more Boston guitars, but don't think they're over-reaching for commerciality, because they bend the sound their usual intense level, making this ballad almost unbearably strong—when Joey sings "When I'm going home/Whiskey bottle movie on TV/Memories make me cry/And I'm alone just me, just me" there's a dimension of vulnerability revealed beneath the punk stance that you can't help but empathize with. When they talk about this being a "revolutionary" album for the Ramones, it's this ability to project levels of emotion that is their real advance, and they've done it without sacrificing the raw edge at all—"Go Mental" screams to the point of distortion, and "She's the One" (their best fast song ever) has the energy of early DC5 and the force of the Ramones at their best. *Road to Ruin*, unlike the sun & surf mood of *Rocket to Russia*, establishes a tone of depression, uncertainty and alienation that's broken only by "She's the One" and the out-of-place "Needles and Pins" (radically different from the original version with Tommy on drums, incidentally), which is understandable considering the group's continuing tightrope position in the marketplace and the eroding force of the pressures on them. Please, America, give these boys a hit so they can buy some new jeans and

Blind Willie McTell and Little Walter and even Mose Allison here too, giving Hammond's rich throaty voice a good workout, and he comes through as always on bottleneck guitar, dobro and harp. If you ever liked blues for the gutsy passion it once had (and I can't blame you if you've been turned off by the cold-blooded English formalists who've driven it into the ground) check out John Hammond. He doesn't disappoint.

CHRIS REA - *Whatever Happened to Benny Santini?* (UA)

Once by accident I left the TV on after *Saturday Night Live* and saw the opening of *Don Kirshner's Rock Concert*, where they preview who's on the show. Disco groups, disco dancers, nerdy comedians. "Plus," came the cheery voice, "the rock and roll of Chris Rea!" There he was behind the piano, playing disco boogie. Needless to say I shut off the TV and put on a Dave Edmunds record to clear the air.

JOHNNY CARROLL - *Texasbilly* (Rollin' Rock)

JERRY LEE LEWIS - *Golden Rock & Roll* (Sun)

SLEEPY LA BEEF - *Rockabilly 1977* (Sun)

KING-FEDERAL ROCKABILLYS (Gusto)

Johnny Carroll was one of the wildest rockabilly cats of the '50s, and now Ron Weiser has done an album with

TOP ALBUM PICKS

call their next album *Rags to Riches*....

2. GREG KIHN - *Next of Kihn* (Beserkley) It took me awhile to appreciate Kihn, but although up to now he's taken a back seat to Beserkley's other acts, with this album he seems ready to emerge as a major talent. On stage he has the spontaneity and commitment of a young **Springsteen**, and on this record he straddles the contemporary pop scene from the **Gerry Rafferty** finesse of "Remember" and "Sorry" to the mesmerizing "Understander" to the Twilleyish "Everybody Else" to "Secret Meetings" with its **Cars**-like pulse to a weird combination of **Foghat** and **Shaun Cassidy** on "Museum", but he does it all with such authority, conviction, and honest excellence that he gives the impression of hitting targets at which others have merely stabbed blindly. This is an album that will hold up to repeated listening the way the **Cars**, for instance, doesn't. As with all his recent productions, **Matthew Kaufman** has done a superb job.

3. SPITBALLS (Beserkley) A ponderous concept—all 20 or so Beserkley musicians jamming on a bunch of old songs, selected and respectively sung by someone from each band, but it works. Mainly because the tunes selected are so good and the arrangements are kept trim and close to the spirit of the originals. Standouts are "Life's Too Short" (the **Lafayettes**), "Let Her Dance" (**Bobby Fuller**), "I Want Her So

Bad" (**Psychotic Pineapple**), and **Jonathan Richman's** rendition of "Chapel of Love". A Few uninspired songs and a disappointing version of "Gino is a Coward" (but then who could touch **Gino Washington's** version?) don't bring down the general level of delightfulness. More, please!

4. BATTERED WIVES (Bomb) This Canadian import debuts a group that, a year ago, was regarded as a so-so Toronto bar band. Now, thanks to **Phil Lubman's** fine production and a concerted push from the small independent label, they're the hottest thing in Canada (currently on the **Elvis Costello** tour) and the subject of quite a bit of controversy thanks to the provocative album cover graphics (not to mention their name itself). All that aside, it's an excellent first record combining a bit of punk posturing with some tastefully toned-down heavy metal riffing and a few very good tunes (notably "Angry Young Man", "Daredevil", "I Want It All", "Better Be Right" and "Everybody Loves a Loser"). There are hints of influences from **Tom Robinson**, the **Dead Boys**, and **Status Quo**, among others, but this seems to be a band who will establish their own sound. The next album should be a monster...

5. KENNY & THE KASUALS - *Teen Dreams* (Mark, Ltd) A limited market-test edition of 200 on red vinyl, this has all the group's 45s and unreleased stuff from the '60s. A surprising departure from the early British

Invasion style of *Impact*, we find here psychedelia, teen ballads, acid rock, and some amazing punk classics like "Revelations" and "Things Gettin' Better", along with pop sounds like "Come Tomorrow". Once known chiefly for the rarity of their records, the **Kasuals** now emerge as a band who should by right have been one of the biggest American groups of the '60s, and might have been if their home were LA and not Texas.

6. DEVO - *Q: Are We Not Men?* (Warner Bros) They may have lost something in going from 4-track basement tapes to **Eno** and *Saturday Night Live*, but the new, polished, gleaming space-age version of **Devo** is hardly at odds with the group's basic concept of simple-minds-thru-complex-technology, so the usual complaints don't really apply. Anyway, all the songs here are available on bootlegs, both demo and live versions, for the purists. The successful mass marketing of the **Devo** propaganda machine can't help but enliven the public (or at least media) mentality in this country. But what about the music? Sure, it's monochromatic and will eventually produce involuntary twitches, but they said the same about **Andy Warhol** 20 years ago and he's still around doing commercials for **Talking Heads**....

7. THE SHIRTS (Capitol) Because they are the most musical, the **Shirts** were the last New York band to get signed, but maybe it's just as well. Now **Annie Golden's** a known figure in England and the group has received the kind of care in the studio they might have floundered without. Their rambling, over-complicated arrangements have been tightened up on record (though still not quite enough for instant AM accessibility), and their best songs come across here with energy, immediacy and emotional potency. Standouts: "Teenage Crutch", "The Story Goes", "Poe".

him that captures the feel of early rockabilly without (like too many revivalists) sounding dated. It's the most convincing Rollin' Rock release yet, and a welcome addition to the catalog. Speaking of catalogs, Sun in America is now releasing more of its vault material. The **Lewis** album has 20 original rockers from the '50s including the rare "Milkshake Mademoiselle". **Sleepy La Beef** made some amazing, tough, stomping rockers in the '50s, and now he's back doing country music with a strong rock flavor. Sun/Gusto also has the rights to the old King catalog, and there's a hefty list of classic C&W, R&B and rock & roll reissue LPs available, things by **Hank Ballard**, **Little Willie John**, **Billy Ward & the Dominoes**, **Freddy King**, the **Five Keys** and the incredible **Five Royales**. Plus this great rockabilly collection. An album of rare Sun rockabillys is planned soon too. Write to Gusto, Box 80306, Nashville, TN 37206 for the complete catalog.

JAPAN - *Obscure Alternatives* (Ariola)

The sense in which this music is an alternative must be too obscure for me to detect—this is the inane glam rock we most desperately need an alternative to!

MOON DOG - *Okiextremist* (Moondog)

THE SLICKEE BOYS - *Separated Vegetables* (Dacot) Two independent New Wave LPs—at least the

Slickees are NW, and they do a nice version of "Dr. Boogie" along with "Walk Don't Run" and "What Ya Gonna Do 'Bout It". It's a limited pressing of 100, so get it if you can. **Moon Dog's** LP, recorded live in Tulsa, is either very deft satire (could they have grown long ugly hair and written songs like "Put On the Grateful Dead" just to see if anybody would fall for it?) or the first encroachment of the hippie revival on New Wave turf. If they're serious, these guys ought to seek out whoever signed **Molly Hatchet**... there's a deal waiting for them! On the other hand, they've got a single called "Surfin' on the Punk Wave". I'm confused...

Getting down to the leftovers, **April Wine's** *First Glance* (Capitol) is pretty good, better than their last couple I think though far from their early days... **The Dodgers** (Polydor) is an immense disappointment if you heard their Island singles or any of the stuff from the unreleased Island LP. Between Island and Polydor the group lost its most important members, the ex-**Badfingers** who left to undertake that band's reunion, and though the limp remakes of "Don't Know What You're Doing" and "Don't Let Me Be Wrong" are okay as soft pop, it's just a shame this group never had the chance to make its mark before declining to this point...find the singles. **Matthew Moore** made some terrific folk-rock singles in LA back in '65, '66,

and is best known for his group **The Moon**. Like **Warren Zevon**, he's an old California boy whose old friends are giving him a shot at the top now. Some good songs on *Winged Horses* (Caribou), but too many session players, too little personality emerging. He'll probably make it big... **Moon Martin** (Capitol) does a nice version of "Cadillac Walk" (he wrote it) and his other songs are good, too. His session players include **Gary Valentine**, **Phil Seymour** and **Willie Alexander**, a welcome change from the **Russ Kunkel**/**Jim Gordon** treadmill.

Another welcome change, this time from the endless remakes of **Buddy Holly** tunes, is the release of 2 volumes of live **Holly** (the original!) by the Cricket label (Box 96, Ft. Hamilton Sta, Brooklyn, NY 11209), who also have an impressive catalog of '50s rocker rarities including an album of **Elvis** tributes and several volumes live from the old **Alan Freed** shows... And last, though far from least, a gorgeous picture disc LP by **Rainbow**, whom you may recall as the guitar player on **Sky Saxon**/**Sunlight's** recent records, and his group **Juicy Groove**. He's actually quite a decent guitarist, and this album includes "Two Shy" and "Starry Ride" along with newer songs. Readers of small print will find **Mars Bonfire**, **Larry Lazar**, **Ron** (**Iron Butterfly**) **Bushy** and other noteworthy names on this limited edition, privately pressed record. Need I say more?

For Maniacs Only

Yep, another new column. This one is concerned with making note of some of the weird records and other items coming out around the world that hard-core collectors and other maniacs might want to know about. Nowadays it's not enough to just know what records are out...you've gotta know if it came out in Canada on orange vinyl, a picture disc in Uruguay, a 12-inch version in Germany, a Welsh-language version in Cardiff, etc. Ordinary reviews, even ours, don't tell you that, so this column will try to keep track of as much of it as we can. Of course there's no way we could ever guarantee the information here to be complete, but it's better than nothing, which is what we've got now. If you have any odd tidbits relating to new or recent products that you'd like to share with our readers, please send 'em along; the idea is to share this information and we'll appreciate any help we can get.

Okay, here goes...The new **Ramones** album is out in England on gold vinyl. The new **999** album contains a voucher in the first 10,000 copies that can be sent in for an EP containing early, unreleased pre-UA tracks...the new **Flys** LP (UK only) comes on "yellow banana vinyl"...the latest **Wayne County/Electric Chairs** LP comes on "puke colored vinyl" in Canada...the **Stranglers'** "All Quiet on the Western Front" was released on a Swedish EMI single, sung in Swedish...Stiff Records has done a sampler album that will go to those who successfully enter a competition in *Sounds*...The **Bears** single (UK) comes with 4 different colored sleeves...hottest badge making the rounds in the UK is "Smirks Against Travolta", part of the **Smirks'** anti-disco campaign and also a nice sendup of the silly "rock against racism" campaign...the **Flamin' Groovies** *Now* album has been re-released in the UK with the addition of "When I Heard Your Name", a 1973 unreleased track done at the same session of the alternate version of "Shake Some Action", which can be heard on a 1976 UK Philips 45 (mistakenly credited as being from the LP) and this year's 12-inch Sire single...speaking of which, 12" promo versions of **Plastic Bertrand's** "Ca Plane Pour Moi" were released on Sire in the US in very limited quantities, no picture cover...**Suicide**, the NY band, are releasing a live LP in England,

available only as a free gift in a contest that hasn't been announced yet...all the early **Stones** albums have been released in Holland on different colors of vinyl, also the new **Blondie** LP on clear wax, the new **Devo** on marbled vinyl in Canada, grey in Holland and 5 other colors (+ black) in England. New releases by **Rush**, **Styx**, **Linda Ronstadt** are all coming in color, and even old stuff like **Frampton Comes Alive** (pink). All these color pressings are one-time, limited (usually under 50,000) pressings and so, for awhile yet, people should continue to buy them...Radar in the UK is putting out a promo-only live EP by **Red Krayola**, from the current tour. They've already done a 12" 45 by **Ray Campi**.

Alberti, the LA based pressing plant that controls the picture disc process, is currently licensing its patents to plants all over the country, with as many as 25 expected to be using the process by early '79. The **Alberti** plant alone currently has more than 800,000 advance pic disc orders, including orders from Stiff in London for **Wreckless Eric**, **Jona Lewie**, **Lene Lovich**, **Mickey Jupp** and **Rachel Sweet**...not to mention **Elton John's** "A Single Man" which you can also get in limited edition, as well as **Blondie's** *Parallel Lines*...will it never end?

There's also a boxed set of all 12 **Beatles** studio albums plus a 17-track "rarities" album out in England for Christmas, a 12-LP box of all the International Artists albums with original covers, by mail order in the US only (they're being reissued in the UK separately).

A live album of **David Johansen** was issued to radio stations in October...Stiff BUY 9 by **Motorhead**, never released before, is now being sold as part of a boxed set of the first 10 singles by Stiff in the UK for around \$25...Eater's EP "Get Your Yo Yo's Out" is being reissued on a white 12" disc for limited distribution...**Elvis Costello's** "Radio Radio" was pressed on a 12" single by Radar before manager **Jake Riviera** found out and cancelled the release on the grounds that **Elvis** doesn't need such gimmicks; all 500 copies made are now gathering dust in **Jake's** bank vault...The new **XTC** album *Go 2* has a free 5-track, 12" EP included with the first 15,000 copies...The first 10,000 copies of "Goodbye Girl" by **Squeeze** come in a special 3-dimensional sleeve...**David Bowie's** first record, as **Davy Jones & the King Bees** has been reissued by Decca. Titles are "Liza Jane" and "Louie Louie Go Home" (1964)! Five tracks from the latest **Ramones** album were released on a special 12-inch sampler for radio stations (with cover) in the US...Seven tracks from **Cheap Trick's** *Live in Japan* album (which may never be issued in

the US) have been sent out to radio stations and press on a limited 12-inch disc... "The world's first luminous single was "Little Gods" by **Yellow Dog** on Virgin, who also used the luminous process on the *Penetration* album...

Rhino Records in LA is issuing a special 12" version of **Fred Blassie's** "Pencil Neck Geek" for local distribution, while a 7" single is coming out in larger quantities for national distribution now that **Dr. Demento** has created new demand for the 1977 novelty disc...The **Cars** have released a 7" picture disc, advertised as the first of its kind (probably true, in the current craze anyway) for the UK only...**F-Word**, a Hollywood punk band, have issued a limited edition 7" red vinyl version of "Shot Down", the best track on their equally limited homemade album...500 lucky people got copies of the 7-inch Poot Records release of the 2 **Devo** songs from *Saturday Night Live* (with film soundtrack excerpts and picture sleeve)...

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ICE BROKEN BY HOT REVIEWS

"GOT NO BREEDING IS OBVIOUSLY THE BEST DEBUT ALBUM OF THE YEAR... Jules is Jules Shear, who wrote the words and music. His lyrics are amazing; lean and witty, they just beg to be pulled from context and quoted at random... Even though the songs may be all Jules, the music isn't. Jules and the Polar Bears don't sound like a singer with a band in the back, they sound like a unit whose energy and drive comes from interplay. Their sound is hard but not harsh, with the catchy appeal of the west coast but minus the sappiness. It's like California pop that could survive in New York... There's so much going on in this album that it's impossible to isolate moments without losing the power of the whole... **ULTIMATELY, THE ONLY WAY I CAN DO THIS ALBUM JUSTICE WOULD BE TO PLAY IT FOR YOU, SOMETHING MADE IMPOSSIBLE BY PRINT JOURNALISM. SO THE BEST I CAN DO IS SUGGEST YOU GET THE ALBUM... THIS IS GREAT STUFF, AND IF YOU'VE EVER TRUSTED ME IN THE PAST, TRUST ME NOW. YOU WON'T BE SORRY.**"

J.D. Considine, CITY PAPER

...LAST WEEK I LATCHED ONTO THE BEST RECORD I'VE HEARD IN A LONG TIME: Jules and the Polar Bears latest and greatest disc "Got No Breeding" on good ol' Columbia Records and Tapes... the 11 tunes they're offering here on their premier disc are all stone killer beauties.

We got ballads.
We got rockers.
We got hooks.
We got melodies.

Hell, we got **REAL** music taste anywhere you wanna drop the needle. The whole LP has just such a beautiful, dream-like feel to it, enhanced by totally mesmerizing guitar riffs slashing and slicing in and out of these oh so lovely (and melodic) arrangements. But what really makes this LP so damn good and recommendable are the choppy, fragmented lyrics bitten out by Jules... The kid's voice literally makes the tense and tight words sting and ring right through your speakers, while the band pushes, pumps and accents every delightful syllable.

Jon Marlowe, MIAMI NEWS

...While Devo warps its way sideways into your consciousness, Jules and the Polar Bears bore in directly... they seem to have moved straightforward music into a deeper, more encompassing context. They can rock ("You Just Don't Wanna Know") or slow up for more introspective thoughts ("Home Somewhere") and the group seems to have all the right moves.

Mark Kernis, WASHINGTON POST

...This record shows Jules to be among the most original songwriters of the past couple of years, and practically the only one that hasn't come with a punk/new wave tag. The Polar Bears also offer the classical critical-favorite combination—the hard crunch of a lean rock band and the eccentric outlook of a literate singer-songwriter... **GOT NO BREEDING IS THE KIND OF ALBUM THAT CAN BE QUOTED UNTIL TYPEWRITER RIBBONS FADE.** So enough already—suffice it to say that Jules has Warren Zevon's sense of black humor, Jonathon Richman's aura of loquaciousness, but rocks harder than either of them.

John Milward, CHICAGO READER

...Columbia has high hopes for this literate, thoughtful rock band, and for good reason. Leader Jules Shear may be this year's songwriting find... Recommended.

Terry Lawson, DAYTON OHIO JOURNAL HERALD

...Shear's canny enough to write great lyrics and still make sure you're listening more to the sound of his voice careening along inside the arrangement. After about ten listenings you start to realize what great lines they are, but not at the expense of the music. Now that's rock & roll.

John Swenson, CIRCUS

...Jules and the Polar Bears let it rock. While the pace is fast and the sound raw - post-punk - there is a heretofore unknown element: melody... Overall, the result is bustling music without restraints - welcome sounds from the Cuckoo's Nest in the age of Straitjacket Rock.

Michael Barackman, CRAWDADDY

...WHAT COMES ACROSS ON FIRST HEARING — along with the instrumental hooks that punctuate and energize each song — is Jules' sheer, desperate determination to be heard... he hurries to sing everything, his words bursting out like a breath held too long underwater. The effect is endearing, and riveting. And he has a lot to say. Shear's songs are fascinating because they don't tell stories or mouth sentiments — they are about states of mind, and they are precisely delineated... Shear writes neat twists of phrase that also make emotional sense — a rare quality that is sustained throughout the album... To keep from losing his mind, he lets it rave, in a manner that is distinctly uncool by 1978 standards. Let's hope he stays that way.

Jon Paresis, WASHINGTON POST

..."Got No Breeding" is not your normal first record. Jules Shear takes chances. In a business geared to develop a product that appeals to the lowest common denominator, **"GOT NO BREEDING" IS SOMETHING SPECIAL...**

John Mankiewicz, L.A. HERALD EXAMINER

**JULES
AND THE
POLAR BEARS
Got No Breeding**

On Columbia Records and Tapes



...Twenty-six year old Jules Shear is the first California performer in a dog's age to escape entirely from the narcissism and self-pity endemic to the music of that state; the first to defy the malaise of the "Me Decade" with moral criticism, compassion, and a sense of humor; and the first to overflow with the high-spirited energy of the East Coast's and England's finest bands... In short, this boy can rock with the best of 'em... Almost every track begins by knocking out the beat with drums and guitar so there'll be no mistaking it; This is real rock & roll... To hear a song like "You Just Don't Wanna Know" just once is to hum it forever, and the lyrics are equally memorable... **SERIOUS MUSIC THAT NEVER TAKES ITSELF TOO SERIOUSLY, "GOT NO BREEDING" IS THE YEAR'S MOST DELIGHTFUL AND DISTINGUISHED DEBUT BY AN AMERICAN PERFORMER.**

Ken Emerson,
HIGH FIDELITY MAGAZINE

FANZINES

by Gary Sperrazza!

October 1978: no catalogue listings/reviews this issue. Because the process of condensing 150-200 various fanzine issues per **BOMP** leaves little room for conjecture and general commentary, the next few installments of **Fanzines** will cover the more specific markets I feel have been neglected in this column over the past two years. But first, a few opinions, some predictions and a general overview.

It is of course no surprise that the virtual deluge of punk fanzines this year has dwindled considerably. The few that have survived don't seem to really matter much in the scheme of things. Why? Well, for one, the punk scene has largely become the very antithesis of its founding principles: to have fun, celebrate a reaction to the past and crank out some more great 3-chord rockers. Many of last year's punk fanzines recreated the same crude and loveable qualities: spontaneous, immediate journalism quickly thrown together and often simply xeroxed or mimeographed. These zines were entirely dependent on the freshness of the music. But how long is a 16 yr. old from Decateur or Port-au-Prince raving about the return of rock 'n' roll going to keep an audience captivated? We know it's back, schmuck, we've been fighting for its return for upwards of 7 years!

This brings up the point that the punk fanzines were largely divorced from the fan mainstream, anyway. Implicitly, it was their own decision to alienate themselves from that mainstream, on the surface their goals mirrored the music's. Take *Slash Magazine*, whose first issue editorial made claims to covering 'rebel music.' You mean rebel music, like *Gene Vincent* to the *Stooges* to the *Pistols* to *U. Roy*? Fine! But no, as the punk scene grew increasingly stereotyped and 'safe', suburban punk bands worked their way into the true rebel pockets, and *Slash* prefabricated a microcosm that only hurt them in the end as their own audience got bored and moved on to other magazines (or back to the TV). Now, *Slash* are in a position whereby continuing to review local punk bands will sell maybe ten papers at best. Expect a big change in *Slash* as they return to the stance set by their first issue, redefine their goals, raise their cover price and expand their coverage just enough to attract outside readers again. They'll do alright, once they jettison the punk wallflowers (as boring as hippies two years after 1967, in fact they're cut from the same mold, anyway).

One thing *Slash* always had going for it was the 50 cents cover price. In a scene where fanzines become increasingly star-struck, like raising cover prices to \$1.50 and more, some ended up pricing themselves right out of their market and had to fold. For example, why pay \$1 or more for a British punk zine like the defunct *Sniffin' Glue* when a weekly staple like *The New Musical Express* covers the punk scene so thoroughly and still manages to dispense the news about everything else occurring in today's fluctuating

music scene? *NME's* perspective and abundance of great (oftentimes unbeatable!) writers enabled them to cover the punk scene much better, I think, than most fanzines could. Despite this, there are a few UK fanzines worth searching for, and I'll run those down in a later installment of this column.

Here in the States, it's been interesting to watch the front line fanzines jockeying for position in the wide-scale distribution markets. *Trouser Press* are now serious contenders for the position once held by *Creem*; that is, the most widely read of American rock 'n' roll fanzines now growing out of their adolescence. *Creem* is of course not the bastion of lunacy we once enjoyed under the tutelage of *Lester Bangs* and its current blandness may be the essential quality in the success of *Trouser Press*. However, *TP* seems a bit more like this decade's *Zoo World* than anything else.

Many people complain of *TP's* general lifelessness and surmise they'll make it because they won't go over the heads of the rock fan in, say, North Dakota. When they do attempt entertainment/humor, it seems forced and rarely is it ever wry or implicit in their writing, as it should be.

However, there *does* exist a demand and desire for a national magazine that is at once comprehensive/factual and entertaining/silly, in the tradition of the best rock 'n' roll (and if any moneybags want to throw some money my way, we'll set the magazine world on its ear!). I think *Trouser Press* will make it into the realm of stereo and cigarette ads, but whether it forces its way in guns a-blazin' or pleads meekly for an invitation is anyone's guess.

BOMP, on the other hand doesn't have much strength in terms of 'straight' journalism nor does it expect inroads into the mass market. Instead, it seeks to supply a broad perspective that gets overlooked in the rush of events. Its major strengths lie in the critical moxie of contributors; after all, they (I speak as an outsider now) are heavily opinionated. And in a world where Jann Wenner devotes pages in *Rolling Stone* to retract statements made by his own writers (hence earning him the Suckass Award of the Year; but then again, would you buy *RS* even if the toilet paper industry went bankrupt?), that doesn't bode well for **BOMP's** mass-market success. Future **BOMP's** promise less concentration on trends, more ongoing coverage of everything (both past and present). With a smaller format moving towards regular publication, there will be less need for major statements and summaries.

Becoming Front Line material are two excellent fanzines, *Blitz* and *L.A. Beat*. *Blitz* is out of the Detroit area (formerly *Ballroom Blitz*) and editor Mike McDowell knows more obscure facts than just about anyone I've ever encountered. His magazine is a clear, concise rundown of all the latest in rock 'n' roll/new wave coupled with fascinating articles on 60's pop and soul. Issue #27 in particular has the most

(continued on page 45)

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IVAN GROZNY — NOTED MUSIC HISTORIAN

"SKOOSHNY . . . A DIRECTION FEW OTHERS ARE GOING IN AT THE MOMENT (NEXT BIG THING?)... REFRESHING. MAKE A POINT TO HEAR THIS..."

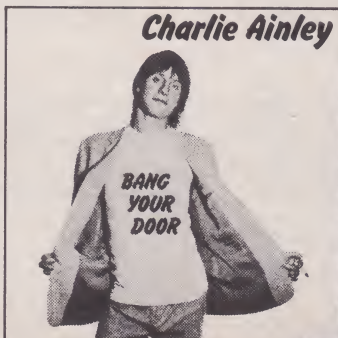
ED SINGER — HIGH VOLTAGE

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ON NEMPEROR RECORDS AND TAPES.

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THE·ENCYCLOPEDIA·OF BRITISH ROCK

BY THE EDITORS

This is the latest installment of a continuing series aimed at chronicling the history of Merseybeat English rock. For the period concerned, roughly 1962-66, we've attempted to compile complete information on every rock record made in England or by artists from other non-American countries linked to the British Invasion, including data on the groups' and details as to both English and American releases. We've also included a lot of pre-1962 listings, although we don't claim equal comprehensiveness for these. In the case of artists who began their career during our base period, we've followed it through to the present, except where some major break occurred (ie Small Faces becoming Faces, or groups reforming under new names, as Cliff Bennett's Rebel Rousers becoming Toe Fat.) When in doubt we've tried to err on the side of providing too much data, rather than leaving any out. Track listings for EPs and LPs are included only when they are judged to be suitably obscure or of special interest, space not permitting complete details in every case. Our rough cutoff point is 1966; groups formed later are not included unless they were in some way throwbacks to the Beat era. The majority of records listed in this work belong to a very definite era; perhaps when we finish this series (if we ever do!) we'll undertake a similar, shorter survey of British records from the progressive era.

Our format: British release #s appear in the first column, American at the far right. NR = Not Released in that territory. Any dates refer to British release unless a separate American date is given. In most cases, US releases were about a month behind UK. Foreign releases are listed when no UK or US equivalent exists or is known, or when they are of special interest. These appear in the UK column and are coded thus: [GR] German [Fr] French [SW] Swedish etc. Some appearances on Various Artists albums have been listed, in which case the title(s) by the artist in question are given. [PS] indicates record was issued with a picture sleeve in the US.

FFFFFFFF

TONY FABIAN

7-65 Standing in the Rain/Girl of the Night Decca 12200 NR

FACES (Germany) Won Star Club contest; 2 members joined Rattles.

6-63 Jump Jeremiah/ Piccadilly 35127 NR

7-74 LP: *Star Club Anthology Vol. 1* - Star Club 6499(Gr):Cry Cry Cry

FACTOTUMS (Manchester)

10-65 In My Lonely Room/ Immediate 009 NR

2-66 You're So Good to Me/I Can't Go Home Anymore My Love Immediate 022 NR

7-66 Here Today/In My Room Piccadilly 35333 NR

11-66 I Can't Give You Anything But Love/Absolutely Sweet Marie Piccadilly 35356 NR

10-67 Cloudy/Easy Said Easy Done Pye 17402 NR

4-69 Mr. & Mrs. Regards/Driftwood CBS 4140 NR

FADING COLOURS

4-66 Just Like Romeo & Juliet/Billy Christian Ember 2291 NR

FAIRIES (Superb R&B group, Pretty Things style. Included Steve Howe of Yes fame, Twink (later of Pretty Things, solo fame, and of course the Pink Fairies. Twink & Howe were also in Tomorrow together. Billy Bremner, also a Fairy, joined Lulu & the Luvvers in '66 and is now featured in Dave Edmunds & Nick Lowe's band Rockpile. "Get Yourself Home" is one of the best records of its type, a classic.

8-64 Don't Think Twice, It's Alright/ Decca F11943 NR

3-65 Get Yourself Home/I'll Dance HMV POP 1404 NR

7-65 Don't Mind/Baby Don't HMV POP 1445 NR

ADAM FAITH real name Terry Nelhams. Back on early hits by John Barry Seven, later by the Roulettes. Appeared in films *Mix Me a Person*, *What a Whopper* and *Stardust*. One of the more popular bland teen idols of the early '60s, he made some excellent records in '64/'65, such as the classic beat raver "It's Alright", thanks largely to a collaboration with songwriter Chris Andrews. After several years of inactivity in music, during which time he worked as an actor, did cabaret, etc., he made an appearance in the film *Stardust* and a "comeback" LP. Nothing's been heard from him since....

7-58 Heartsick Feeling/Brother Heartache & Sister Tears HMV 438 NR

7-58 High School Confidential/ Country Music Holiday HMV 557 NR

7-59 Ah, Poor Little Baby/ Top Rank 126 (?) NR

7-59 Runk Bunk/Ah, Poor Little Baby Parlophone NR

11-59 What Do You Want/From Now Until Forever Parlophone 4591 NR
1-60 Poor Me/The Reason Parlophone 4623 NR
5-60 Someone Else's Baby/Big Time Parlophone 4643 NR
5-60 When Johnny Comes Marching Home/I Did What You Told Me Parlophone Cub 9074 NR

8-60 How About That/With Open Arms Parlophone 4689 NR

11-60 Lonely Pup/Greenfinger Parlophone 4708 NR

1-61 Who Am I/This Is It Parlophone 4735 NR

4-61 Wonderin'/Easy Going Me Parlophone 4766 NR

7-61 My Last Wish/Don't You Know It Parlophone 4807 NR

10-61 The Time Has Come/Help Each Other Romance Parlo. 4837 NR

1-62 Lonesome/Watch Your Step Parlophone NR

5-62 Face to Face/As You Like It Parlophone 4896 NR

8-62 Don't That Beat All/Mix Me a Person Parlophone 4930 Dot 16405 NR

10-62 Baby Take a Bow/Knocking on Wood Parlophone 4964 NR

2-63 What Have I Got/What Now Parlophone 4990 NR

9-63 The First Time/So Long Baby Parlophone 5061 Amy 895 NR

6-63 Walkin' Tall/ Parlophone NR

1-64 We Are in Love/What Now Parlophone 5091 Amy 899 NR

4-64 If He Tells You/Talk to Me Parlophone 5109 NR

5-64 I Love Being in Love with You Parlophone 5138 NR

9-64 Only One Such as You/I Just Don't Know Parlophone 5174 NR

1-65 It's Alright/I Just Don't Know NR Amy 913 NR

11-64 Message to Martha/It Sounds Good to Me Parlophone 5201 NR

2-65 Stop Feeling Sorry for Yourself/I've Gotta See My Baby Parlophone 5235 NR

4-65 Talk About Love/Stop Feeling Sorry for Yourself NR Amy 922 NR

6-65 Someone's Taken Maria Away/I Can't Think of Anyone Else Parlophone 5289 NR

10-65 I Don't Need That Kind of Loving/I'm Used to Losing You Parlophone 5349 Capitol 5543 NR

1-66 Idle Gossip/If You Ever Need Me Parlophone 5398 NR

2-66 To Make a Big Man Cry/Here's Another Day Parlo. 5412 Capitol 5699 NR

10-66 Cheryl's Going Home/Funny Kind of Love Parlo. 5516 NR

1-67 What More Can Anyone Do/You've Got a Way with Me Parlophone 5556 NR

9-67 Cowman Milk Your Cow/Daddy What'll Happen to Me? Par. 5635 NR

11-67 To Hell with Love/Close the Door Parlophone 5649 NR

8-74 I Survived/In Your Life Warner K 16437 NR

EPs:

7-60 *Adam's Hit Parade* - Parlophone gep 8811

7-61 *Adam (No. 1)* - Parlophone gep 8824

7-61 *Adam (No. 2)* - Parlophone gep 8826

7-61 *Adam (No. 3)* - Parlophone gep 8831

7-61 *Adam Faith* - Parlophone gep 8852

Latest Hits - Parlophone

7-65 *Songs and Things* - Parlophone gep 8939

11-77 What Do You Want + 3 - EMI 2691

LPs:

12-63 For You - Parlophone 1213 (E)

On the Move - Parlophone 1228 (E)

England's Top Singer! - MGM E3951(A)

7-65 *Adam Faith* - Amy 8005 (A)

Adam - MFP 1002 (E)

9-74 *ISurvive* - Warner Bros BS 2791(A)

MARIANNE FAITHFULL (Famous girlfriend of Jagger, with notorious habits...)

8-64 As Tears Go By/Greensleeves Decca 11923 London 9697 NR

9-64 Blowin' in the Wind/House of the Rising Sun Decca 12007 NR

2-65 Come and Stay With Me/What Have I Done Wrong Decca 12075 London 9731 NR

5-65 This Little Bird/Morning Sun Decca 12162 London 9759 NR

7-65 Summer Nights/The Sha La La Song Decca 12193 London 9790 NR

10-65 Yesterday/Oh Look Around You Decca 12268 NR

11-65 Go Away From My World/Oh Look Around You NR London 9802 NR

6-66 Tomorrow's Calling/That's Right Baby Decca 12408 NR

7-66 Counting/Tomorrow's Calling NR London 20012 NR

7-66 Counting/I'd Like to Dial Your Number Decca 12443 NR

2-67 Is This What I Get for Loving You/Tomorrow's Calling Decca 22524 London 20020 NR

2-69 Sister Morphine/Something Better Decca 12889 London 1022 NR

11-75 Dreamin' My Dreams/Lady Madelene Nems 004 NR

9-76 All I Wanna Do in Life/Wrong Road Again Nems 013 NR

7-65 EP: *Go Away From My World* - Decca nep 8624E(I)



•George Fame & the original Blue Flames

EP: excerpts from *Go Away From My World* LP - London SBG 42(A)
(jukebox release only)

LPs:

- 7-64 *Come My Way* - Decca LK 4688(E)
- 7-65 *Marianne Faithfull* - Decca LK 4689(E)
- 7-65 *North Country Maid* - Decca LK 4778(E)
- 6-65 *Marianne Faithfull* - London 3423(A)
- 12-65 *Go Away From My World* - London 3452(A)
- 11-66 *Faithfull Forever* - London 3482(A)
- 4-69 *Greatest Hits* - London 547(A)

FALCONS Recorded for Philips

FALLING LEAVES

- 1-65 *Not Guilty/She Loves to be Loved* Parlophone 5233 NR
- 6-66 *Beggar's Parade/Tomorrow Night* Decca 12420 NR
- 7-64 *LP: Ready, Steady—Win!* - Decca LK 4634(E): *She Loves to be Loved*

GEORGIE FAME & THE BLUE FLAMES: (real name Clive Powell) Began in 1957 with his own band the *Dominos* (after Fats) in Lancashire, then joined *Rockin' Rory Blackwell* as pianist/vocalist, was spotted by starmaker *Larry Parnes* who changed his name to Fame and put him in *Billy Fury's* backing group until late '61. Georgie then formed the *Blue Flames*, becoming one of the first & most popular of London's R&B club bands in the early '60s. Despite 3 hits in the US, Fame's career slid in the late '60s as he became interested in jazz. A comeback attempt on Island recently led nowhere. Among the more famed alumni of the Blue Flames was drummer *Mitch Mitchell*.

- | | | | |
|-------|---|---------------|----------------|
| 1-64 | <i>Do the Dog/Shop Around</i> | Columbia 7193 | NR |
| 4-64 | <i>Do-Re-Mi/Green Onions</i> | Columbia 7255 | NR |
| 7-64 | <i>Bend a Little/I'm in Love with You</i> | Columbia 7328 | NR |
| 12-64 | <i>Yeh Yeh/Preach and Teach</i> | Columbia | Imperial 66086 |
| 5-65 | <i>Let the Sunshine In/In the Meantime</i> | NR | Imperial 66104 |
| 8-65 | <i>Like We Used to Be/Blue Monday</i> | NR | Imperial 66125 |
| 11-65 | <i>Something/Outrage</i> | Columbia 7727 | NR |
| 12-65 | <i>In the Meantime/Telegram</i> | Columbia | NR |
| 6-66 | <i>Get Away/See Saw</i> | Columbia 7946 | NR |
| 7-66 | <i>Get Away/El Bandido</i> | NR | Imperial 66189 |
| 9-66 | <i>Sunny/Don't Make Promises</i> | Columbia | NR |
| 12-66 | <i>Sittin' in the Park/Many Happy Returns</i> | Columbia | NR |
| 1-67 | <i>Sittin' in the Park/Last Night</i> | NR | Imperial 66220 |
| 3-67 | <i>Because I Love You/Bidin' My Time</i> | CBS 202587 | Epic 10166 |
| 8-67 | <i>Try My World/No Thanks</i> | CBS 2945 | NR |
| 12-67 | <i>Ballad of Bonnie & Clyde/Beware of the Dog</i> | CBS | Epic 10283 |
| 5-68 | <i>By the Time I Get to Phoenix/</i> | CBS 3526 | NR |
| 5-68 | <i>Last Night/Funny How Time Slips Away</i> | NR | Imperial 66299 |
| 10-68 | <i>Someone to Watch Over Me/For Your Pleasure</i> | Epic 10402 | NR |
| 7-69 | <i>Down Along the Cove/I'll Be Your Baby Tonight</i> | Epic 10477 | NR |
| 7-71 | <i>Fire and Rain/The Movie Star Song</i> | Epic 10640 | NR |
| 12-74 | <i>Ali Shuffle/Round Two</i> | Island 6218 | NR |
| 9-75 | <i>Everlovin' Woman/</i> | Island | Island 035 |
| 3-76 | <i>Yes Honestly/Lily</i> | Island 6279 | NR |
| 6-76 | <i>Sweet Perfection/Thanking Heaven</i> | Island 6311 | NR |

EPs:

- 7-64 *Rhythm and Blues at the Flamingo* - Columbia seg 8382(E)
- 7-65 *Fame at Last* - Columbia seg 8393(E)
- 7-65 *Fats for Fame* - Columbia seg 8406(E)
- 10-65 *Move it on Over* - Columbia seg 8454(E)
- 7-66 *Getaway* - Columbia seg 8518(E)
- 7-67 *Georgie Fame* - CBS 6363(E)

LPs:

- 7-64 *Rhythm and Blues at the Flamingo* - Columbia 33sx1599(E)
- 7-65 *Fame at Last* - Columbia 33sx1638(E)
- 5-66 *Sweet Things* - Columbia sx6076(E)



•Adam Faith with the Roulettes

- 10-66 *Sound Venture* - Columbia sx6076 (with Harry South Big Band)
- 3-67 *Hall of Fame* - Columbia sx6120(E)
- 7-67 *Two Faces of Fame* - Columbia sbpg 63018(E)
- 5-65 *Yeh, Yeh* - Imperial 9282(A)
- 5-68 *The Ballad of Bonnie and Clyde* - Epic 26368(A)
- Georgie Does His Thing With Strings* - CBS sbpg 63650(E)
- (as **SHORTY**)
- The Seventh Son* - CBS (E)/Epic (A)

(with **Alan Price** as **FAME AND PRICE TOGETHER**)

- 3-71 *Rosetta/John & Mary* CBS 7108 Reprise 1014
- 11-71 *Follow Me/Sargent Jobs Worth* CBS 7602 NR
- 1-73 *Don't Hit Me When I'm Down/Street Lights* Reprise 14230 NR
- 7-71 *LP: Fame and Price Together* - CBS 64392(E)

BARRY FANTONI (pop papers cartoonist. Both sides written/prod. by **Ray Davies**.)

- 4-66 *A Whole Scene Going/Little Man in a Little Box* Fontana 707 NR

DON FARDON Leader of *The Sorrows*, great mod band who had hit with "Take a Heart". Later teamed up with *Miki Dalton* and his Young Blood label, had many hits in Europe, got to #20 in the US with "Indian Reservation". 7-67 *The Letter/Daytripper* Young Blood ?

- | | | | |
|------|---|---------------------|--------------|
| 8-68 | <i>Indian Reservation/</i> | Hit-Ton 300125(Gr) | NR |
| 7-69 | <i>Take a Heart/</i> | Young Blood | GNP 405 |
| 7-69 | <i>Sally Goes Round the Moon/</i> | Young Blood | GNP 418 |
| 7-69 | <i>Gimme Gimme Good Lovin'/Sunshine Woman</i> | Vogue 1597(Fr) | NR |
| 2-70 | <i>Belfast Boy/On the Beach</i> | Young Blood 10010 | NR |
| 1-71 | <i>Girl/Sandiego</i> | Young Blood 7027 | NR |
| 7-71 | <i>Follow Your Dream/Get Away John</i> | Young Blood 1027 | NR |
| 1-73 | <i>Delta Queen/Get Away John</i> | Y B 1053 | Roxbury 0115 |
| 8-73 | <i>Lady Zelda/Louisiana</i> | Y B 1055 | Roxbury 0159 |
| 7-74 | <i>Running Bear/St. Matthew, St. Mark, St. Luke, St. John</i> | Y B 1071 | NR |
| 7-75 | <i>Lola/</i> | | Capitol 3929 |
| 7-68 | <i>LP: Indian Reservation</i> | - GNP 2044(A) | |
| 7-70 | <i>LP: I've Paid My Dues</i> | - Decca DL 75225(A) | |
| 7-70 | <i>LP: The Rock & Roll Sound Of</i> | - MFP 5279(Gr) | |

CHRIS FARLOWE [& THE THUNDERBIRDS] Good, husky-voiced singer WHO, WITH THE Thunderbirds (who included *Carl Palmer* and *Albert Lee*) had some popularity in the British R&B craze, later made fine records on Immediate, good *Stones* covers with Oldham producing and various luminaries sitting in. Later in *Colosseum* and *Atomic Rooster*.

- | | | | |
|---------------------------------|---|---------------|----------------|
| 11-62 | <i>Air Travel/Why Did You Break My Heart</i> | Decca 15536 | NR |
| 9-63 | <i>I Remember/Push Push</i> | Columbia 7120 | NR |
| 1-64 | <i>The Blue Beat/I Wanna Shout</i> | Decca | NR |
| 4-64 | <i>Itty Bitty Pieces/Girl Trouble</i> | Columbia 7237 | NR |
| 7-64 | <i>Just a Dream/What You Gonna Do?</i> | Columbia 7311 | G/A 104 |
| 10-64 | <i>Hound Dog/Hey Hey Hey Hey</i> | Columbia 7379 | NR |
| 6-65 | <i>Buzz with the Fuzz/You're the One</i> | Columbia 7614 | NR |
| (as Little Joe Cook - ?) | | | |
| 8-65 | <i>Stormy Monday Blues/pt. 2</i> | Sue 1385 | NR |
| (without Thunderbirds) | | | |
| 10-65 | <i>The Fool/Treat Her Good</i> | Immediate 016 | NR |
| 1-66 | <i>Think/Don't Just Look at Me</i> | Immediate 023 | NR |
| 7-66 | <i>Out of Time/Baby Make it Soon</i> | Immediate 035 | MGM 13567 |
| 8-66 | <i>Just a Dream/Hey Hey Hey Hey (reissue)</i> | Columbia 7983 | NR |
| 11-66 | <i>Ride on Baby/Headlines</i> | Immediate 038 | NR |
| 1-67 | <i>My Way of Giving/You're So Good to Me</i> | Immediate 041 | NR |
| 4-67 | <i>Yesterday's Papers/Life is But Nothing</i> | Immediate 049 | NR |
| 6-67 | <i>Moanin'/What Have I Been Doing</i> | Immediate 056 | NR |
| 7-67 | <i>Paint it Black/You're So Good to Me</i> | NR | Immediate 5002 |
| 11-67 | <i>Handbags and Gladrag/Everybody Makes a Mistake</i> | Imm. 065 | Immediate 5005 |

- 12-67 The Last Goodbye/Paperman Fly in the Sky Imm. 066 NR
 7-68 Paint it Black/I Just Need Your Lovin' Immediate 071 NR
 9-68 Paint it Black/What Have I Been Doing NR Immediate 5011
 12-68 Dawn/April Was the Month Immediate 074 NR
 3-69 Out of Time/Ride on Baby Immediate 078 NR
 5-70 Black Sheep/Fifty Years Polydor 2066 017 NR
 9-70 Put Out the Light/Questions Polydor 2066 046 NR
 7-70 Circles Round the Sun/Save Your Tears NR Polydor 14008
 7-70 Medicated Goo/Betty Lou NR Polydor 14013
 9-75 Out of Time/My Way of Giving Immediate 101 NR
 10-75 We Can Work it Out/Only Women Bleed Polydor 2058650 NR

EPs:
 Air Travel/Just a Dream/Why Did You Break My Heart/Funny Kind of Love - Columbia

2-66 *Farlowe in the Midnight Hour* - Immediate EP 001(E)

12-66 *Out of Time* - Immediate EP 004(E)

LPs:

3-66 *Chris Farlowe & the Thunderbirds* - Columbia sx6034(E)/Columbia 9393(A)

3-66 *Fourteen Things to Think About* - Immediate 005(E)

12-66 *The Art of Chris Farlowe* - Immediate 006(E)

Paint It - Immediate 010(A)

7-69 *The Last Goodbye* - Immediate 021(E)

Chris Farlowe - EMI Regal 2025(E)
 (with The Hill) *From Here to Mama Rosa* - Polydor 24-4041(A)

(Thunderbirds without Farlowe)

7-66 your Ma Said You Cried/Before It's Too Late Polydor 56710 NR

(Chris Farlowe & Dave Greenslade)

2-78 Gangsters/Sara Gant Theme Beeb 022 NR

FARINAS (Liverpool)

0-76 LP: *The Beat Merchants* - UA UDM 101/2(E): I Like It Like That

FARON'S FLAMINGOS (Liverpool) Faron (Bill Russley) and Paddy Chambers joined the **Big Three** from this group in

'63. Perennials of the early Mersey scene, they were one of the unfortunate ones left behind - unfairly, as their records were quite good Merseybeat.

7-63 Do Yo Love Me/See If She Cares Oriole 1834 NR

7-64 Give Me Time/Shake Sherry Oriole 1867 NR

6-64 Let's Stomp/Rory Storm - I Can Tell NR Columbia 43018

7-63 LP: *This is Merseybeat, Vol. 1* - Oriole PS 40047(E): Let's Stomp; Talkin' About You

7-63 LP: *This is Merseybeat Vol. 2* - Oriole PS 40048(E): Shake Sherry; So So Fine

7-63 LP: *Group Beat '63* - Oriole Realm 149(E): Do You Love Me; See if She Cares

7-64 LP: *The Exciting New Liverpool Sound* - Columbia 2171(A): Let's Stomp; Talkin' Bout You

7-76 LP: *The Beat Merchants* - UA UDM 101/2(E): See if She Cares

GARY FARR & THE T-BONES Group included Keith Emerson, Lee Jackson, Andrew Steele. Farr split with group in '65, made solo records; T-Bones did some recording without him. Manager **Giorgio Gomelski** later released many live tapes on his "Rock

Generation" series.

12-64 How Many More Times/I'm a Lover Not a Fighter Col. 7401 NR

2-65 One More Chance/Hamish's Express Relief Col. 7489 NR

6-65 Give All She's Got/Don't Stop and Stare Col. 7608 Epic 9832

7-64 EP: *Dem Bones, Dem T-Bones* - Columbia seg

LP: *Rock Generation, Vol. 7* - BYG 529.707 (Fr)

Gary Farr & Kevin Westlake (Westlake later in **B.B. Blunder**)

4-68 Everyday/Green Marmalade 598 007 NR

Gary Farr solo

9-69 Hey Daddy/Vicar and the Pope Marmalade 598 017 NR

3-71 Revolution of the Seasons/Old Man Boulder CBS 5430 NR

7-72 LP: *Strange Fruit* - CBS 64138(E)

7-73 LP: *Addressed to the Censors of Love* - Atco SD 7034(A)

FAVOURITE SONS (Hatfield)

5-66 That Driving Beat/Mercury NR

FAZ 'N' ROGER (duo)

11-65 Happy Poor Man Blues/Fontana 826 NR

FBI (Folk Blues Inc.) Included Brian Protheroe of "Pinball" fame.

9-66 When the Ship Comes In/Eye Mark NR

FEDERALS 6-piece group including organ and trumpet.

7-63 Brazil/In a Persian Market Parlophone NR

7-63 Boot Hill/Keep on Dancing with Me Parlophone 5013 NR

7-64 Please Believe Me/Marlena Parlophone 5139 NR

7-64 Twilight Time/Lost and Alone Parlophone 5193 NR

7-63 The Climb Parlophone 5100 NR

7-65 Bucket Full of Love/Leah Parlophone 5320 Cap. 5526

FELDER'S ORIOLES

7-65 Down Home Girl/Misty Piccadilly 35247 Merc. 72480

20-65 Sweet Tasting Wine/Turn on Your Lovelight Picc. 35269 NR

4-66 I Know/Only Three Can Play Piccadilly 35311 NR

8-66 Back Street/Something You Got Piccadilly 35332 NR

MIKE FELIX Former **Migil 5** drummer.

2-66 You Belong to Me/Booga Dee Pye 17058 Jerden 796

10-66 I'm Glad That I've Stuck By My Woman/ Pye 17193 NR

11-67 Blueberry Hill/I Don't Think You Want Me Anymore Decca 12701 NR

JAMES FENDA & THE Vulcans

7-64 Mistletoe Love/The Only Girl Parlophone NR

7-64 LP: *Ready, Steady - Win!* - Decca 4634(E): Mistletoe Love

FENIANS (Ireland)

? Got a Feeling/Tonight's the Night for Love Dee Gee 3004

FENMEN Ex-Bern Elliott backing group, included Jim Povey & Wally

Allen, pre-**Pretty Things**.

7-64 Ragdoll/Be My Girl Decca 11955 NR

PETER FENTON & TASTY MOB Cover version of "Marble Bends" by

Germany's **Drafi** was a chart record.

8-65 For the Love of a Girl/Now That You've Been Gone Parlo. 5313 NR

10-66 Marble Bends & Iron Breaks/Small Town Fontana 748 NR

1-67 I Was Lord Kitchener's Valet/Walking in Circles Fontana 789 NR

SHANE FENTON & FENTONES (Nottingham) Bobby Elliott of the **Hollies**

was in this group. Had many hits in early

60s, **Fentones** had some instrumental hits of their own. Appeared in films

It's All Happening Now (1963), *Play It Cool* (1962). **Fenton**, of course,

made a comeback in the '70s as glitter king **Alvin Stardust**.

7-61 I'm a Moody Guy/Five Foot Two Parlophone 4827 NR

12-61 Walk Away/Fallen Leaves on the Ground Parlophone 4866 NR

7-62 Cindy's Birthday/It's Gonna Take Magic Parlophone 4921 NR

9-62 Too Young for Sad Memories/You're Telling Me Parlo. 4951 NR

1-63 I Ain't Got Nobody/Hey Miss Ruby Parlophone 4982 NR

9-63 Don't Do That/I'll Know Parlophone 5047 Laurie 3287

5-64 Hey Lulu/I Do Do You Parlophone 5131 NR

11-77 EP: *Moody Guy/Walk Away/Cindy's Birthday/It's All Over Now* -EMI 2696(E)

FENTONES (without **Shane Fenton**)

5-62 The Mexican/Lover's Guitar Parlophone 4899 NR

9-62 The Breeze and I/Just for Jerry Parlophone 4937 NR

4-63 A Fool's Paradise/You Need Love Parlophone NR

DIANE FERREZ & NICKY SCOTT

7-66 Sh'Boom Sh'Boom/Allah Mobish Columbia 7962 NR

FERRIS WHEEL

7-67 I Can't Break the Habit/Number One Guy Pye Philips 40512

7-67 LP: *Ferris Wheel* - Uni 73093(A)

TONY FIELD More **Bob Lind** mania...

5-66 Dale Anne/Pye NR

ALAN FIELDING

7-62 LP: *Thank Your Lucky Stars* - Ace of Clubs 1108(E): Scatterbrain

•Marianne Faithfull





• Faron's Flamingos (& friends)



• The Factotums

FIFTH AVENUE Produced by Jimmy Page

8-65 Bells of Rhymney/Just Like Anyone Would Do Immediate 002 NR

FIFTH COLUMN

12-66 Benjamin Day/There's Nobody Here Columbia 8068 NR

FINDERS KEEPERS (Wolverhampton) produced by Scott & John Walker

9-66 Light/ CBS NR

FINGERS Originally called **Antoinette & the Fingers**. Evolved from the **Orioles**, popular club group ca. 63-66. Became legendary for such antics as taking a monkey named **Freak Out** onstage to produce "Psychotic Smells". Group evolved into **Legend**, 2 LPs on Vertigo. Member **Mickey Jupp** now active in New Wave.

10-66 I'll Take You Where the Music's Playing/My Way of Thinking
Columbia 8026 NR
1-67 All Kinds of People/ Columbia 8112 NR

MICKEY FINN & THE BLUE MEN Excellent hard English R&B

7-64 Tom Hark Goes Blue Beat/Please Love Me Blue Beat 203 NR
7-64 I Still Want You/Reelin' and Rockin' Oriole 1940 NR
5-64 Pills/Hush Your Mouth Oriole 1927 NR
3-65 This Sporting Life/Night Comes Down Columbia 7510 World Artists 1048

8-66 I Do Love You/If I Had You Baby Polydor 56719 NR
12-67 Garden of My Mind/Time to Start Loving You Direction 58-3086 NR
7-76 LP: *The Beat Merchants* - UA UDM 101/2(E): I Still Want You

FIRING SQUAD (Manchester) Produced by Shel Talmy.

7-64 A Little Bit More/Bullmoose Parlophone 5152 NR

FIRST GEAR (Yorksire) Jimmy Page played guitar on 15703 (great!)

10-64 A Certain Girl/Leave My Kitten Alone Pye 15703 NR
1-65 In Crowd/Gotta Make Their Future Bright Pye 15763 NR

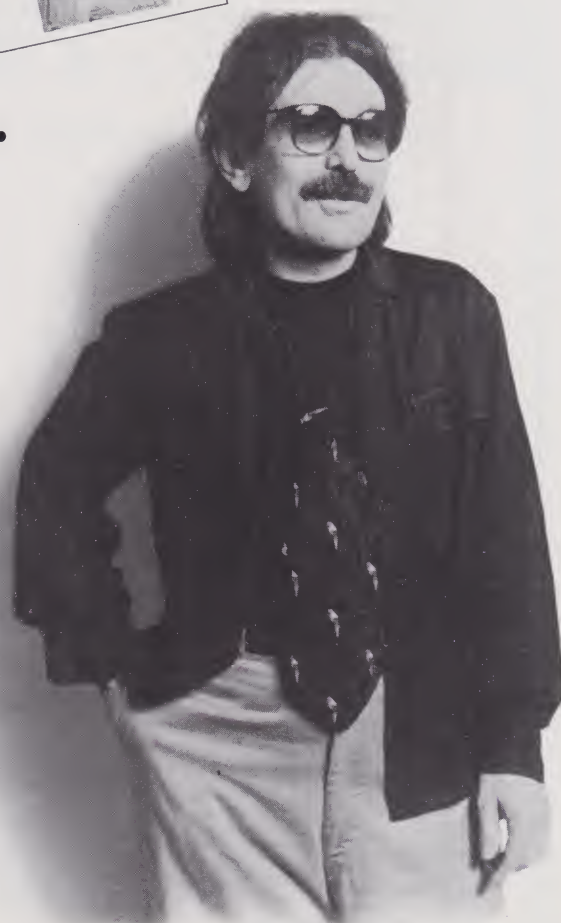
"I think people have had too much to think and ought to flex their magic muscles. It takes awhile to get oriented to what I do, but people seem to be able to hear it if they give it a chance. I'd never just want to do what everybody else did. I'd be contributing to the sameness of everything."

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(continued from page 36)

powerful interview I've read in ages, with Sam Moore of Sam & Dave. "I just do not understand this disco," says Sam, "and I can't support it. I know for a fact that there is a growing underground movement in Soul music of people who are out to do something about this disco nonsense." You won't see this kind of talk in any national publication and it's the lively, important interviews combined with McDowell's hard-hitting, impassioned writing and editing that makes *Blitz* the special magazine that it is.

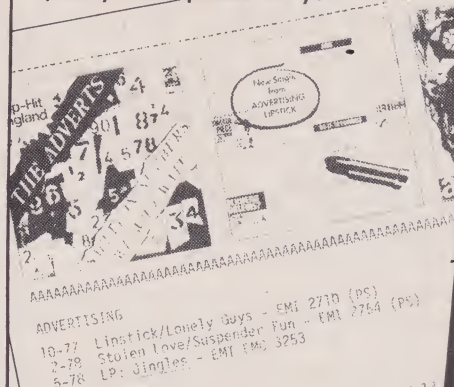
L.A. Beat is a digest-sized fanzine packed with stories about pop bands related in an honest, straightforward format. It eschews much of the trendiness and bullshit associated with similar publications and editor Steven Zepeda writes with a flair and perception in the tradition of fanzines past. There are two issues out and tho he doesn't publish as regularly as some others, letters and subscriptions on your part will help *Beat* to come out on a regular basis.

Probably the most interesting development in the fanzine world these days is a more concentrated attempt on the part of active fanzine writers to organize their talents into a single unit. R'n'R fandom is so far behind science fiction and comic fandom in terms of development and solidarity. For example, the comics/SF scene has an organization called *United Fanzine Organization* run by Jay Zilber, who puts out a monthly newsletter with a checklist of all recent fanzines and contributions from fanzine editors and writers. Something like this is sorely needed in r'n'r, but previous attempts at organization (1972's Memphis Convention sponsored by Ardent Records; 1974's Buffalo Convention sponsored by *The Shakin' Street Gazette*) have been ridiculed by the very writers an organization would be formed to help. So don't expect anything wide-scale yet in this department, although John Koenig's *Cowabunga* (where has it been?) and Suzanne Newman's *Rockin' in the Fourth Estate* are doing their part to organize a section of fanzine regulars and interested freelancers who grew up with r'n'r fandom. I think all you pampered 'rockcritics' with your cushy jobs and mailing lists and groupies (with faces like Picasso paintings) are sealing your own fate by NOT getting involved. *Rockin'* is a slick little newsletter giving information and advice to writers, like a consumer guide to freelancing in the rock nationals, fanzine listings, reviews of reference books, editorials on aspects of rock 'n' roll fandom, etc. Suzanne's got herself a smashing little fanzine, and I for one am going to do what I can to help support it.

The next few installments of this column will spotlight specific genres: soul/r'n'b fanzines, the collectors magazines, British punk fanzines, and more. I am particularly interested in receiving a good cross-section of soul/r'n'b 'zines because it's an area that needs some developing and could benefit from some exposure now that there's a definite rumbling of a rhythm 'n' pop revival (NOTE: this is the first reported usage of the term 'rhythm 'n' pop'. Keep that in mind once this trend goes thru the same laundering as 'power pop', etc.).

Lastly, thanks to all the fanzine people who keep in close touch with this column, contributing ideas and criticism, sending their issues persistently, and generally keeping this column alive. Whether you've received praise or pans in this column, keep in mind that simply by making the effort to put together a fanzine, you're better and COOLER than the fans who do naught but complain. Granted, that knowledge and \$1.50 will get you a copy of *Billboard*...

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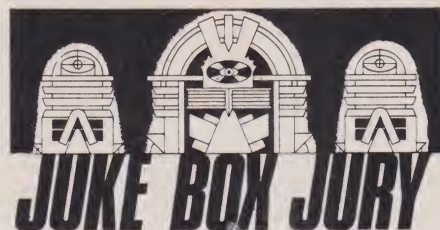
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(continued from page 29)

Let's turn our gaze to Australia, where a batch of new 45s has emerged since last issue. From local punk bands, we have the **Last Words** and the **Survivors**, both with pretty good **Stooges**-inspired records like the groups in England were doing in '77. Best of the lot is the **Victims**, whose "Television Addict" is based on the kid in Florida who went out and killed some people then blamed it on "Kojak". The sound is simple punk, but pure, raw and solid. The flip is a great attempt at playing rhythm guitar faster than the **Saints**, and they pull it off.

The most exciting releases are 2 EPs from a new label, Missing Link, which intends to reissue classic obscurities from Australia's mid-60s punK period. Since even the successful records of this era are virtually impossible to get in this hemisphere, the efforts of these guys (who have been in bands themselves over the years and now run Archie & Jugheads, the most dedicated record store in the Antipodes) are an exciting complement to the activities of **Glenn Baker**, who is also hard at work compiling more **Nuggets**-type albums for the major labels down there. Missing Link's first 2 releases are by **Compact** and the **Union**, and they come with classy B&W covers and detailed liner notes. Try writing to Box 5159 AA, GPO, Melbourne, Vic. Australia, but check with **BOMP** first because we're trying to import some.

And that's it...remember to send 2 copies of your record (if there's a **BOMP** reader who hasn't put one out yet, which seems unlikely!) for review here. The address is in the front. I listen to every bleedin' one of 'em, and so does the rest of the staff—no wonder we're all going insane!!

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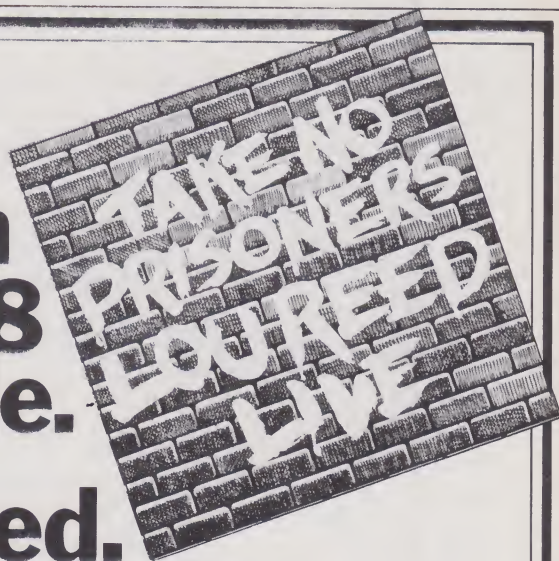
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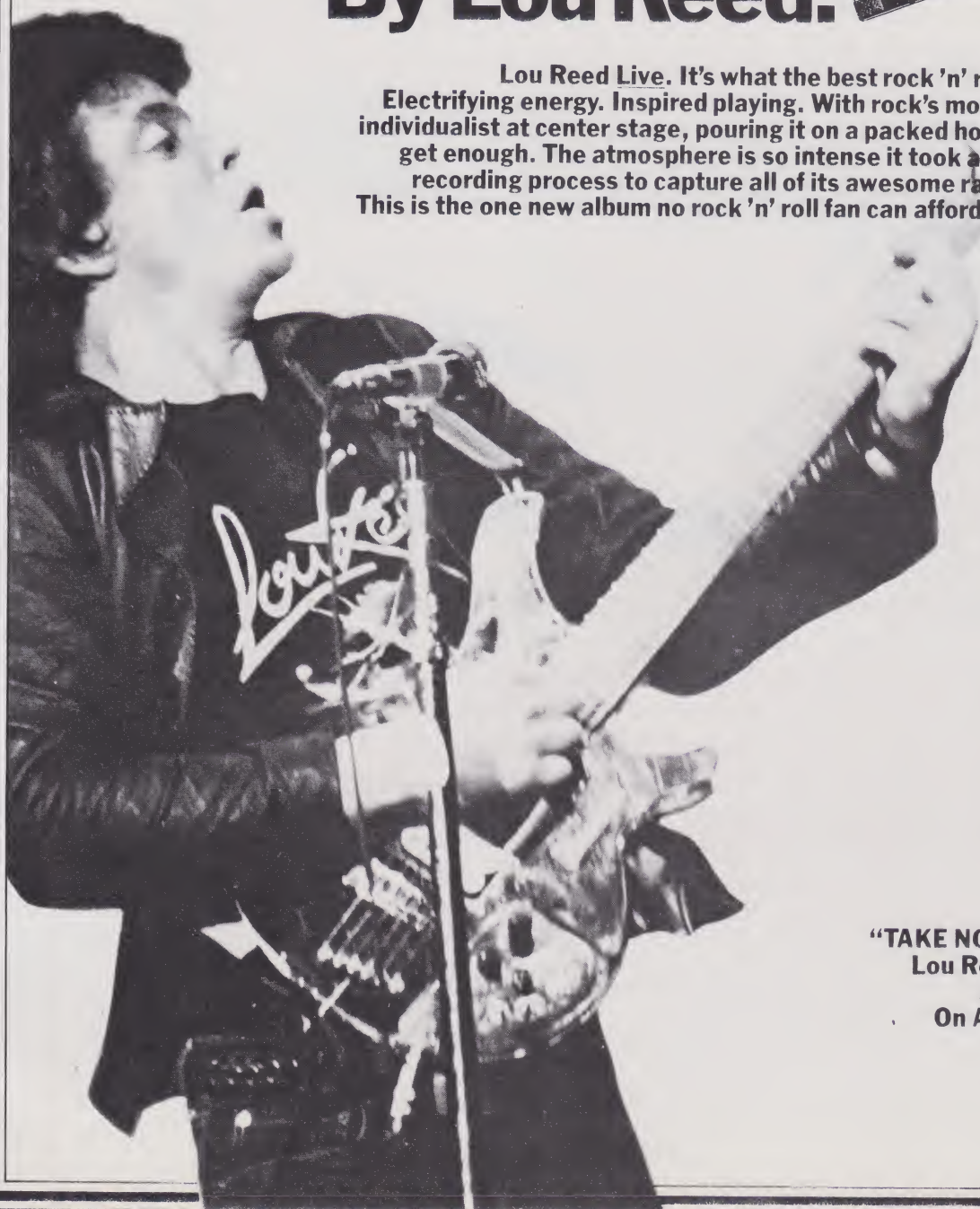
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